

FARM HOUSES
MANOR HOUSES
MINOR CHATEAUX
SMALL CHURCHES
IN NORMANDY
AND BRITTANY

RALPH ADAMS GRAM







IN NORMANDY

Photograph by Walter H. Thomas, Philadelphia.

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FARM HOUSES, MANOR HOUSES,
MINOR CHATEAUX AND SMALL
CHURCHES FROM THE ELEVENTH
TO THE SIXTEENTH
CENTURIES IN NORMANDY,
BRITTANY AND OTHER PARTS
OF FRANCE

With a Preface by

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P R E F A C E

AS, DURING the last century, the "human scale" vanished from life and a kind of brutal imperialism took its place to poison and finally destroy the whole system of human associations left over from better times, so our standards of architectural judgment were transformed, becoming at last as degenerate as our architectural style was debased. Our whole system of architectural philosophy, architectural teaching, and architectural determinism, so dogmatic and secure, is a thing of mushroom growth; a century has seen it come into existence, though the first premonitory symptoms are revealed during the beginnings of the Renaissance. Under this system not only has the "grand manner" held as a standard of judgment as between one historic style and another, and in the controlling of all scholastic design, but its imperialistic scale has been applied to the determining of architectural philosophy and history to such an extent that a purely fictitious theory has been built up only on the basis of the "big things," to the total exclusion of the great mass of small work, whatever its period or its nationality.

It is probably true that the oldest styles—Egyptian, Greek, Roman, Byzantine—were styles of "big things," for until the Middle Ages freedom and an approximate democracy were unknown, the basis of Antiquity having been slavery. Therefore, whatever architecture there was, was official, whether secular or spiritual, and beyond the palace and the fortress on the one hand, the temple or church on the other, there was little of very great significance. It is rational enough, perhaps, to determine these styles on the basis of their magnificent ruins, or the records thereof, but with the advent of Medievalism, the status of society is changed and the method no longer applies.

The Medieval epoch was that period wherein was achieved for the first time a true democracy, under the only control that can insure

its existence, wherein this new and free system reached its full development, and when it extended itself throughout all Western Europe. The Renaissance is the time that marks the first assault on the well established scheme of life, and the years that follow, even to our own day, form that space of time wherein the "Christian Commonwealth" was beaten down and at last a close approach recorded to the servile state of antiquity.

From the first beginnings of the Middle Ages in the last quarter of the X century, the "grand style" in architecture develops side by side with the minor style, as, under the new social conditions, must have been the case. Great abbeys, cathedrals, castles, reveal themselves, growing ever more complex and gigantic, but art is no longer the possession of a favoured few, it is now the heritage of all, and for one great monument there are scores of little churches, minor priories, small castles, with somewhat later, town houses, chapels, farms, manors and chateaux in ever-increasing numbers and infallible charm. To build up a philosophy of Medieval art and a science of Gothic architecture on the foundations of only such structures as the abbeys of Caen, the cathedrals of Chartres, Notre Dame, Rheims, Amiens, Beauvais, to the total ignoring of the work and the people as a whole, is absurd, for the art of Medievalism was essentially a communal art and to a degree never approached before. It was not the product of a few highly trained specialists expressing their own idiosyncracies, but the spontaneous and instinctive art of a whole people, or rather of groups of people acting under a common impulse, in accordance with varying conditions, to a common end.

For this reason it is impossible to form an adequate idea of Medieval art until full regard is given to the modest products of minor scale; such, for example, as those illustrated in this volume. Fortunately, this is still possible; it is true that myriads of priceless examples have been swept away through accident, war, revolution, ignorance, bad taste, but the original number was so great that in spite of all, enough remain to afford a fair idea of what the style was in itself, and as well of the extraordinary beauty that must have clothed the Middle Ages as with a garment.

The same is true of the Renaissance and after: the architectural

styles that have this title have achieved a bad name through the too exclusive dependence by their expositors on the great monuments, that are only too often manifestations of a singular barbarism. These were the self-conscious products of arrogance and bad taste, official in status and wholly sundered from society as a whole. If we turn from the villas of Palladio and the churches of San Gallo and the palaces of Sansovino to the farms and villini and convents and little chapels scattered broadcast over the South we come back at once to the human scale, and to a native good taste that refuses to be brow-beaten by insolent pride and magisterial competence.

In the case of Medieval architecture there was complete identity of motive and of standards between the great work and the small, but in much of the latter may be found local and special qualities that do not occur elsewhere and are invaluable for the estimating of the art as a whole. When the Renaissance came in it first assailed the great, or official buildings—abbeys, cathedrals, palaces,—and even when it had completely established itself there it still failed for a long time to influence the minor work to any material degree. Long after the nobles and the great ecclesiastics were building themselves their vast erections in the most approved Classical taste, the parish clergy and small lords and prosperous burgers, true to their adherence to the old and fast dissolving ways and standards, continued to build more or less as their fathers before them. As the classical influence slowly worked its way here it was curiously transmuted by popular taste, and showed itself in quaint and engaging guise, penetrating the Gothic shell, transforming it in very fascinating ways, and still leaving it rather of the old order than of the new.

This is true not only of France, but of Spain, Flanders, the Rhineland, and particularly of England, where some of the old traditions of Medievalism maintained themselves well into the XIX century, and in those parts of the country furthest removed from the Court and the great new centres of trade and industry.

Since, therefore, there is so much of the real art of the people to be found in the generally ignored buildings of the end of the Middle Ages and the earlier part of the Renaissance, a book such as this, which confines itself to precisely this sort of thing, is very valuable

for the architect, and doubly so for the student of architecture. These little churches and chateaux and farm-houses are priceless documents in the recording of the most universal and popular type of architecture the world has known, but they are as well invaluable for the architect himself, since nine tenths of what he does must be conceived in the same scale and of similar dimensions. One may find all over the country, innumerable churches, supposedly Gothic, and one hundred feet long, or even less, which have been laboriously worked out from the pictures of the vast five hundred foot cathedrals of France and England, with results that can better be imagined than described. There is one in particular I have in mind, in a provincial town in one of our Eastern States, which is certainly not over 90 feet in length, and is simply a parody of the cathedral of Notre Dame in Paris. It is, I think, Baptist (or possibly Congregational) and it is built of yellow brick with brown-stone "trimmings." France can show two hundred churches of similar dimensions, conceived in a scale fitting their dimensions, any one of which might have served as a better model, but an insane passion for bigness of model and a lack of available documents in the shape of pictures has led to this sad but humorous aberration that might otherwise have been avoided, to the credit of architecture and the edification of the general public.

Another case is a certain "Tudor Gothic," Episcopalian church where the original length of 250 feet has been cut in half, and the height reduced in proportion. Everything is minimized in the same way, except the detail, mouldings, carving, sculptures, and these remain of the same scale as in the original.

Of course all this sort of thing is grossly unintelligent, but we shall never get away from it until we can take for our necessary models, work of the same type and scale as the problem we ourselves have to solve. It is a good sign that many of the books now being brought out deal exclusively with work of human scale and common nature, while the "Cathedral books" are being relegated to the place where they belong—a place of dignity and importance, but one that deals with inspiration rather than with precept.

As we look at these inconspicuous works of "unpremeditated art," we must be impressed with the unfailing beauty that marks them all.



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As we look at these inconspicuous works of "unpremeditated art," we must be impressed with the unfailing beauty that marks them all.

From the XI century to the XVII it would appear that no one could build unbeautifully if he tried: at all events he did not, and every farm, cottage, chapel, village church is of a beauty we cannot touch today no matter how great our erudition and how conscientious the pains we take with our task. It is well sometimes to contrast what is left us in some little French or Italian or English town, with any New England village that has been touched by "prosperity," or some thriving town of the Middle West. Compare the half-timbered or tiled and plastered cottages, the modest villa or manor or chateau, the carved shop fronts, the parish church with its remains of old handiwork, the very streets and door yards and gardens, with the bold-faced "mansions" of the prosperous, the bald, raw dwellings of the 'seventies, the Noah's Ark "meeting houses" and the awesome "Gothic" of the more advanced religious societies, the Carnegie Library, the brick stores and the rows of slate-coloured tenements. In the first instance we are dealing with remnants of a world five centuries ago, a world not infrequently referred to in journalism as the "Dark Ages." In the second we have before us the visible expression of a Modern Civilization that after a century of headlong advances has at last reached its perfect consummation. What does it all mean? It is not an accident, a negligible episode, a consideration of no importance; it has a deep and vital significance and one that it is our task to discover. This beauty that clothes these old buildings with imperishable glory—the little equally with the great—is a real thing with a real meaning behind. Perhaps now, when the thing that expressed itself in universal ugliness, is revealing something of its actual nature, we shall be prompted to look backward to and through the recorded beauty of old days, to see if there we may not find something besides that beauty itself—the mystery of the great force and the forgotten system that made this universal beauty not only possible but unescapable.

RALPH ADAMS CRAM.

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



NEAR BEAUMONT LE ROGER, NORMANDY



NEAR BEAUMONT LE ROGER, NORMANDY

Photos by Walter H. Thomas, Philadelphia.



VITRÉ—HOUSES IN RUE BALAZÉ



ENVIRONS OF LOUVIERS—VILLAGE SMITHY



NORMANDY—FERME DE TURPE



NORMANDY—FERME DE TURPE



NORMANDY—MANOIR D'ANGO



NORMANDY—MANOIR D'ANGO



NORMANDY—MANOIR D'ANGO



NORMANDY—MANOIR D'ANGO



CHATEAU DE GRATOT—THE FARM



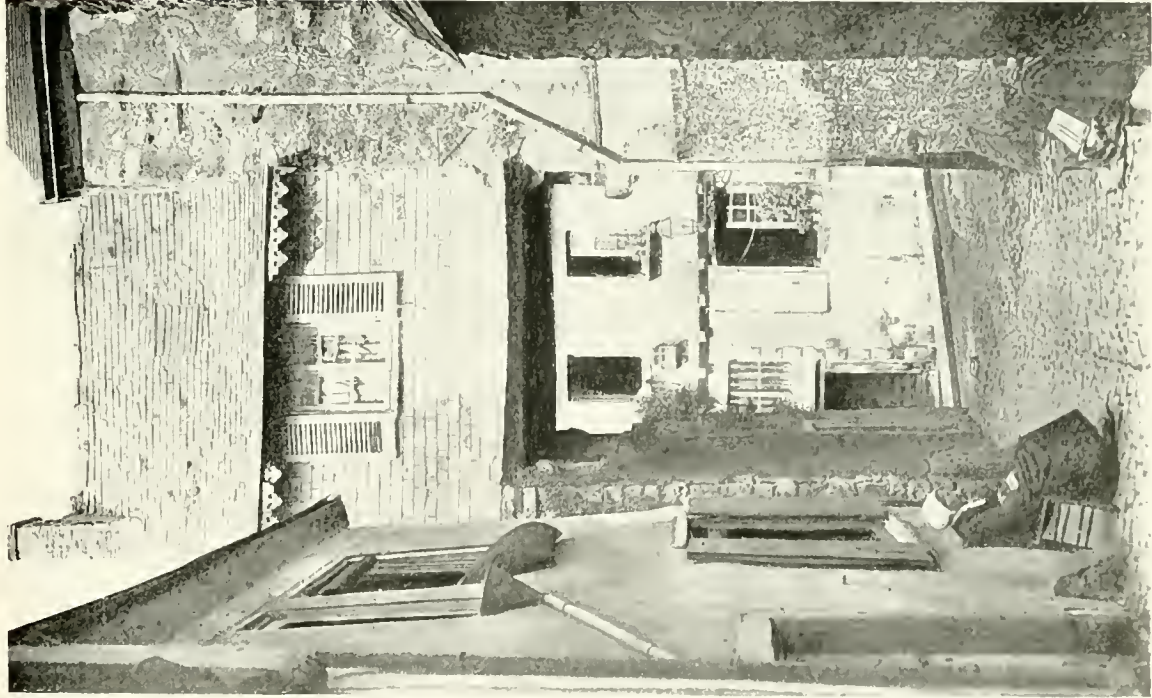
NORMANDY—FERME LA VALLAINE



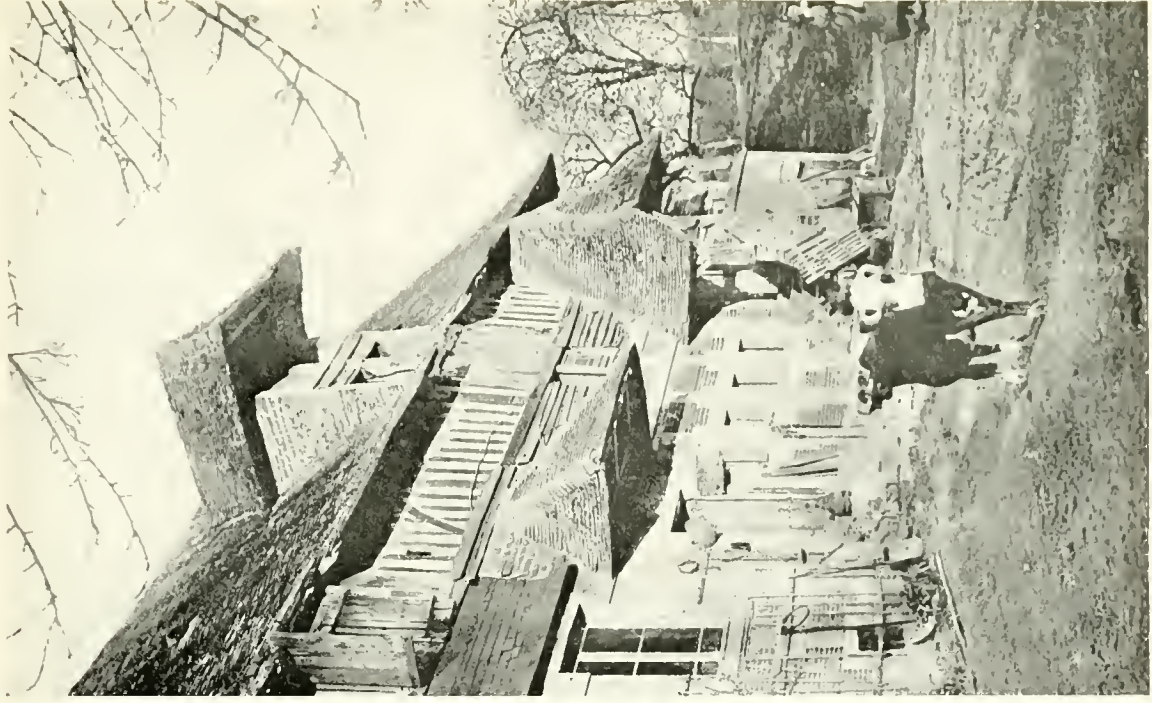
BORDS DE LA RANCE—A FARM IN BRITTANY



SAINT-JULIEN-DU-SAULT—OLD HOUSE



LE VIEUX MANS MAISON À VOUTE



ST. JACQUES - NEAR I SIEUX - OLD NORMAN FARM HOUSE



NEAR AUTUN—FARM BUILDINGS BELONGING TO THE CHATEAU DE MONTJEU



SAMOIS—OLD HOUSES NEAR THE COURT HOUSE

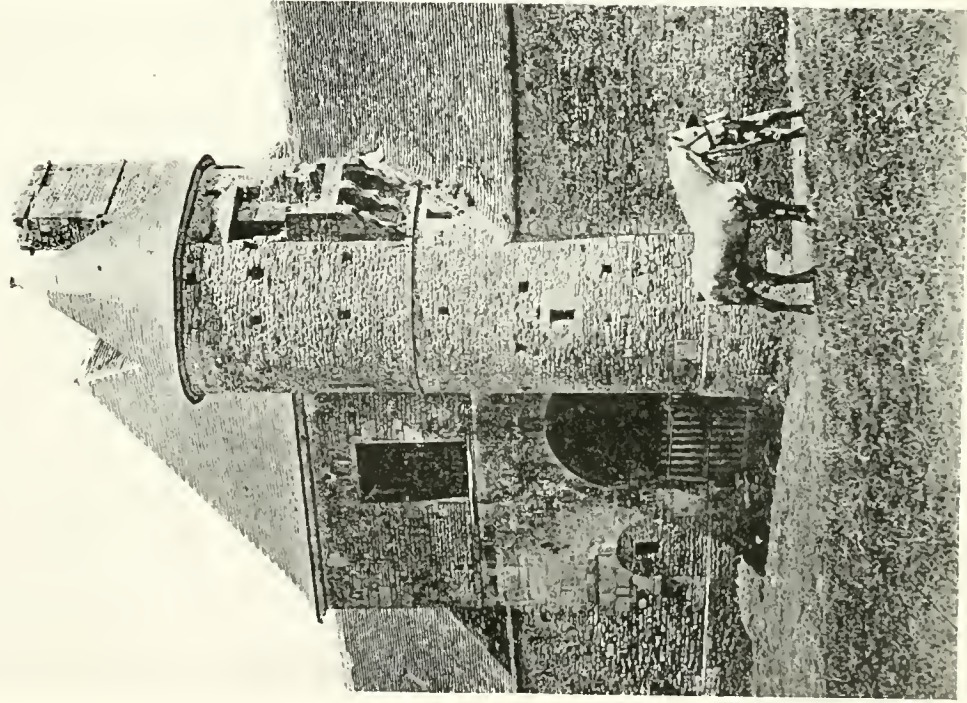


CHAUMONT-SUR-LOIRE—THE STABLES

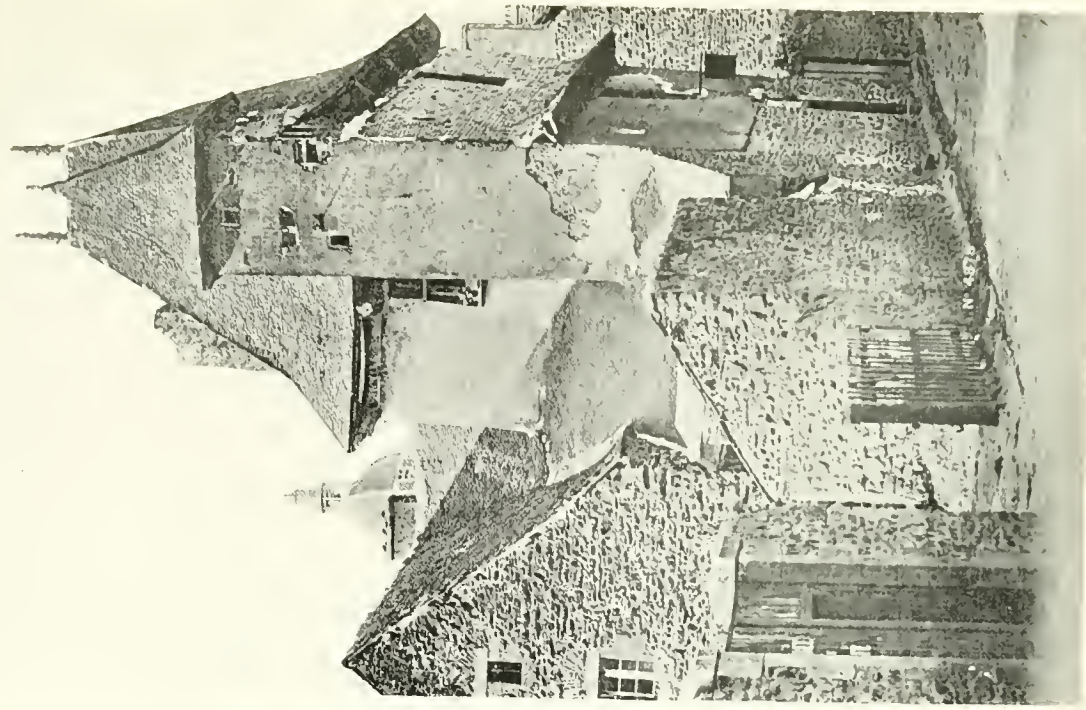


RAMBOUILLET—THE DOG KENNEL





USSY—ENTRANCE TO THE FARM DU POT



LAMBALLE—MAISON À TOURELLE





TOUQUES (CALVADOS). THE MARKET, XV CENTURY



NEAR MONT-SAINT-MICHEL—VILLAGE STREET



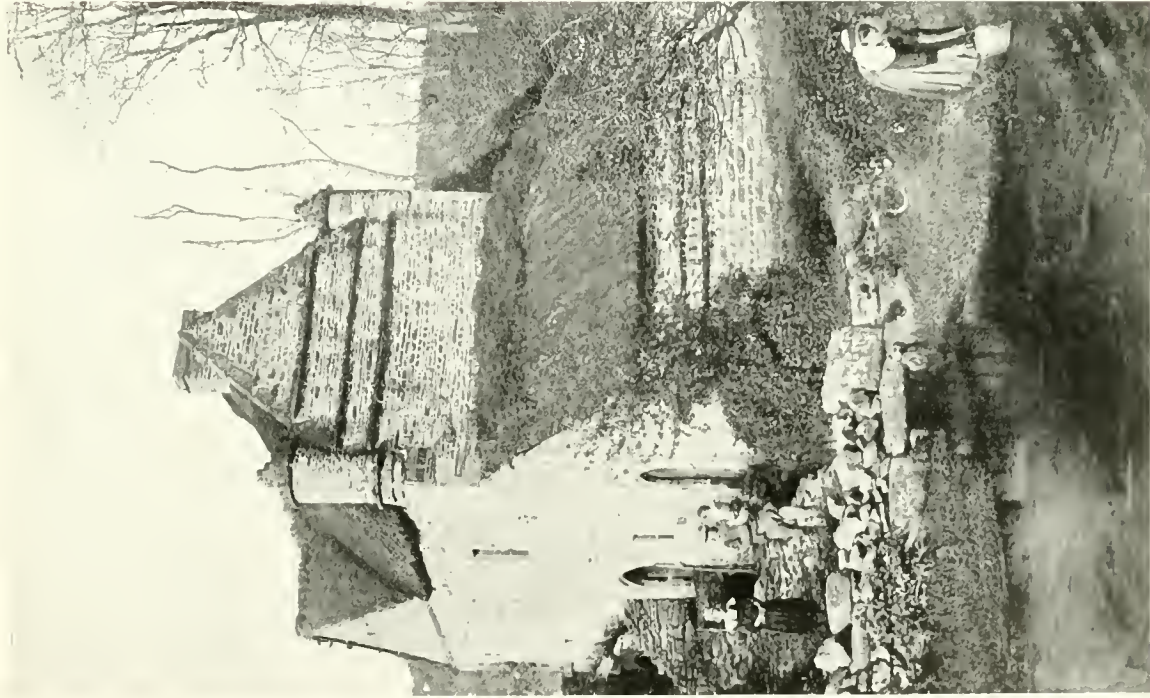
FARM HOUSE IN NORMANDY

Photograph by Walter H. Thomas, Philadelphia.

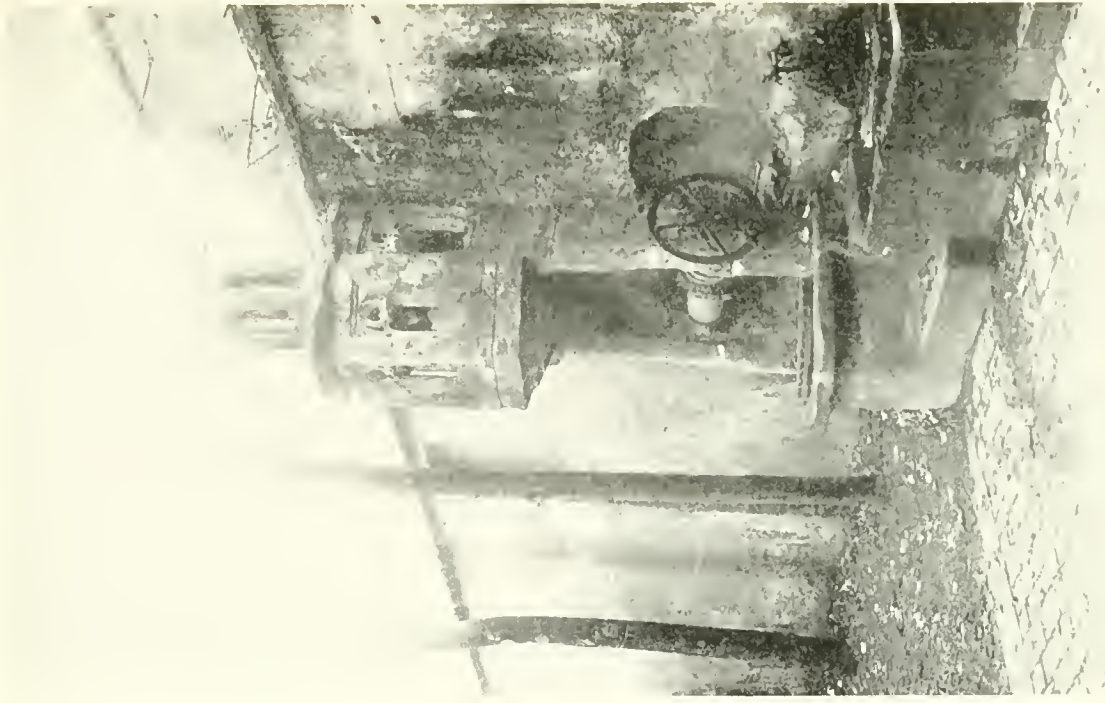


FARM HOUSE IN NORMANDY

Photograph by Walter H. Thomas, Philadelphia.



ENVIRONS OF CONCARNEAU—AN OLD MILL



L'A CHATRE—OLD GOTHIC WELL



VIERZON, OLD HOUSES IN RUE DU CHAMP COMMUNE



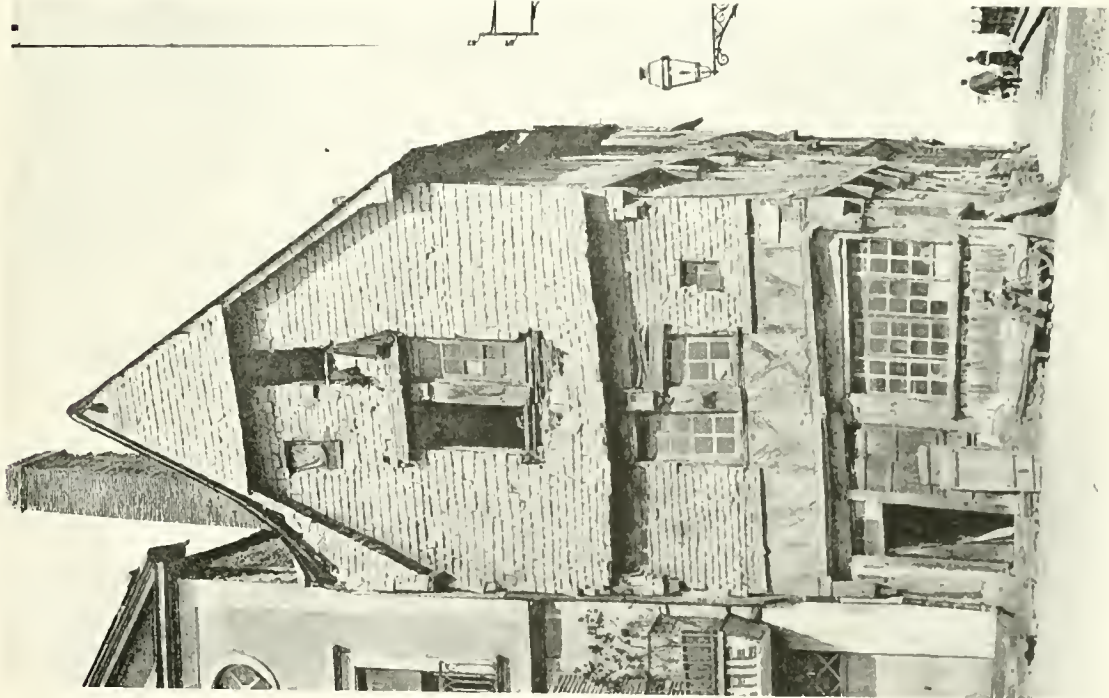
PONT-L'ÈVEQUE, NORMANDY—OLD HOUSE



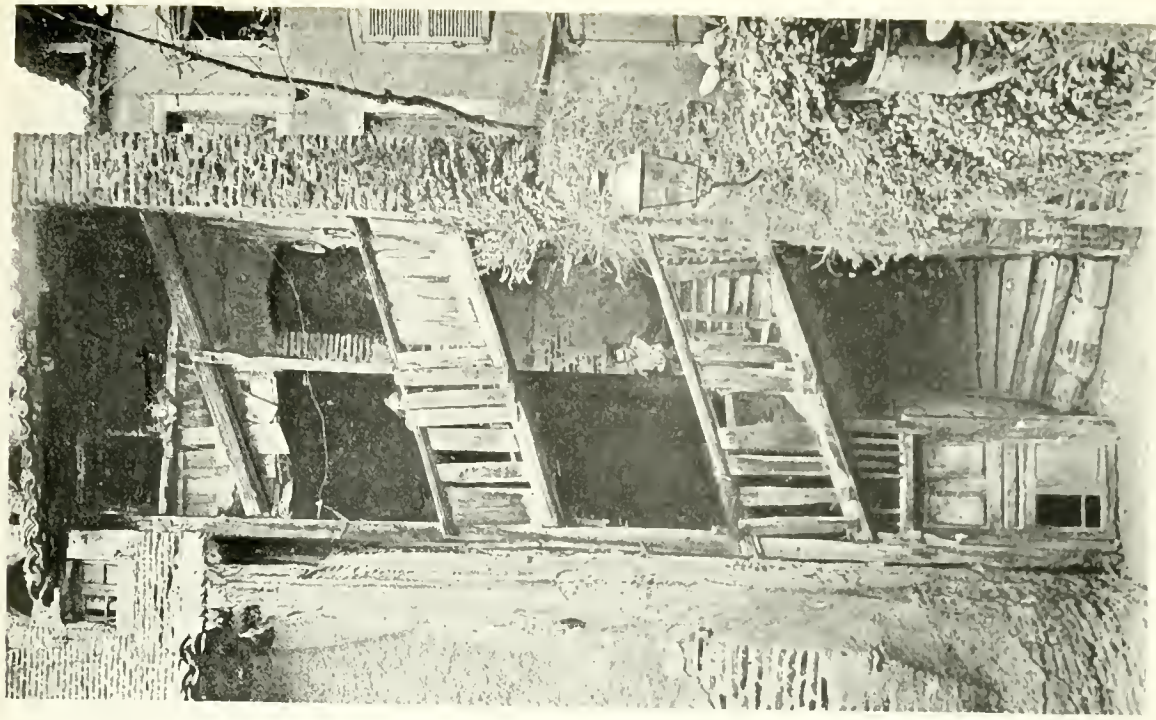
CHENONCEAUX—CHURCH AND HOUSE OF THE PAGES OF FRANCIS I



DOL—OLD HOUSES IN LA GRANDE RUE

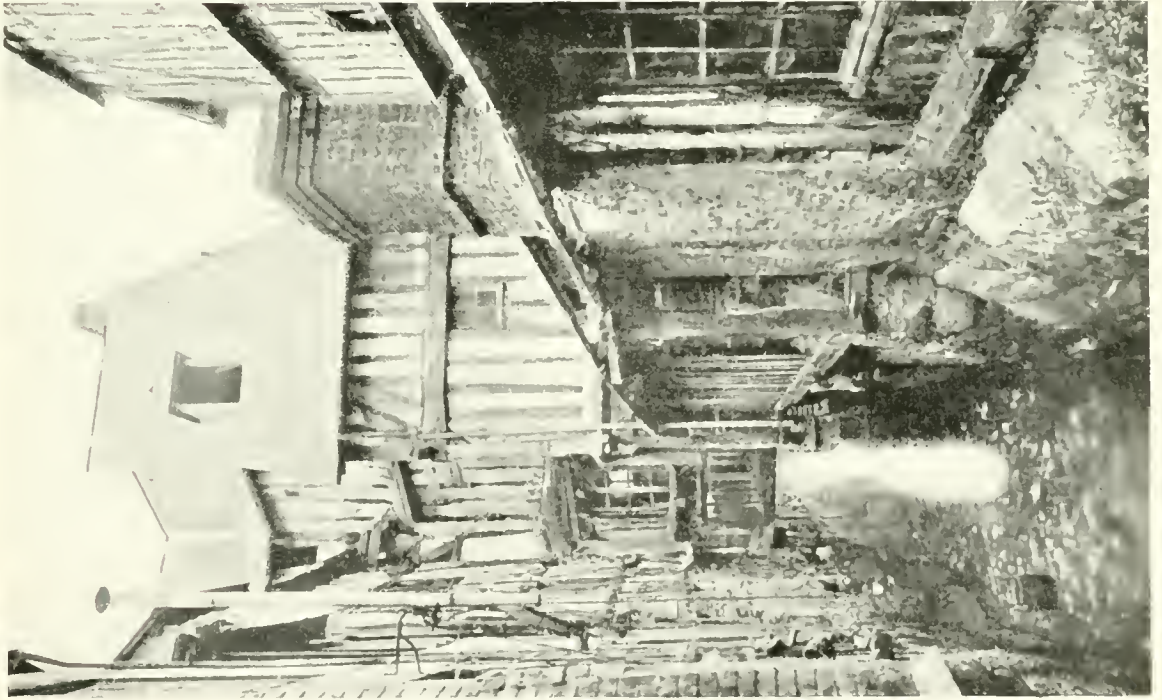


LE MANS—HOUSE OF THE XVI CENTURY

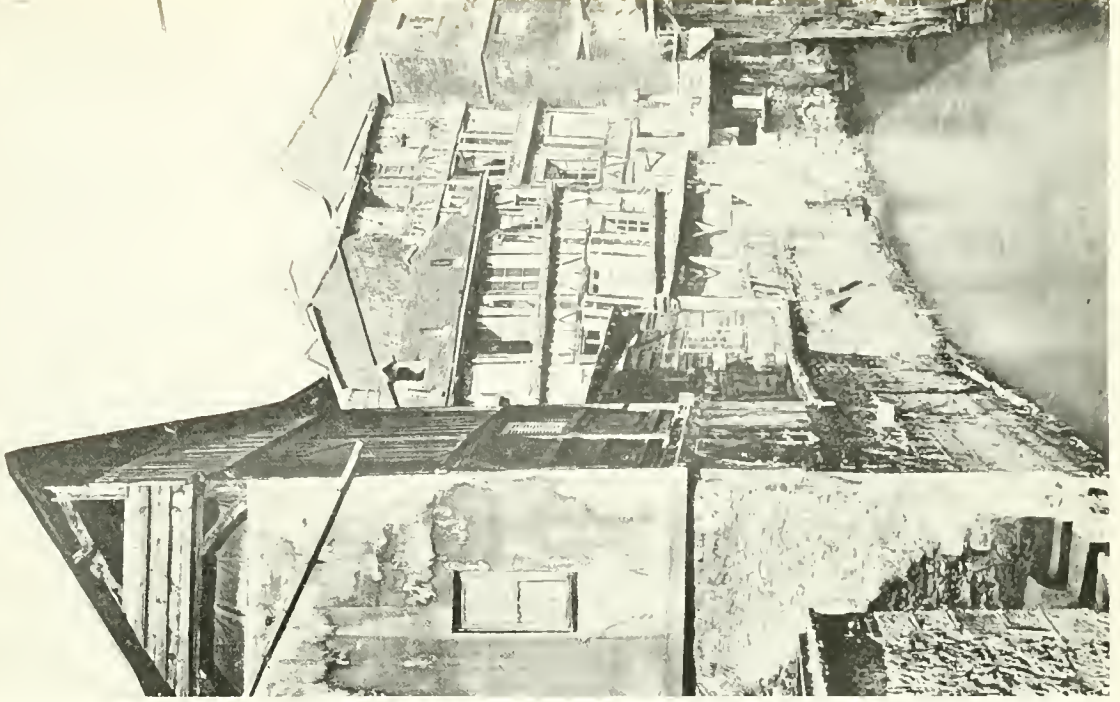


CAIORS—HOUSE OF THE XVI CENTURY

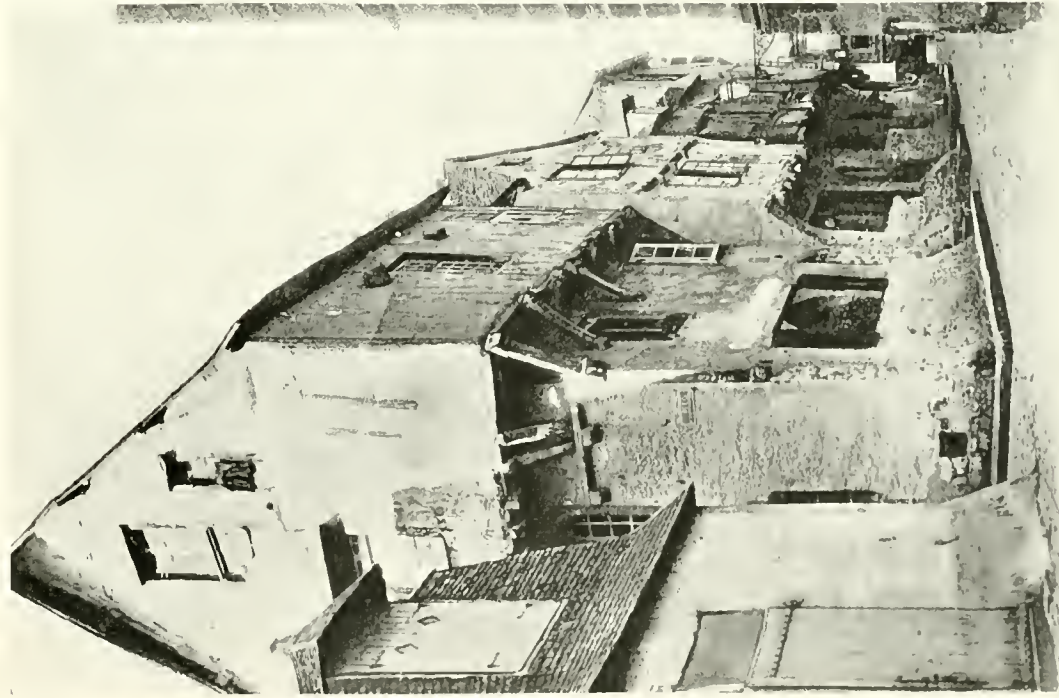




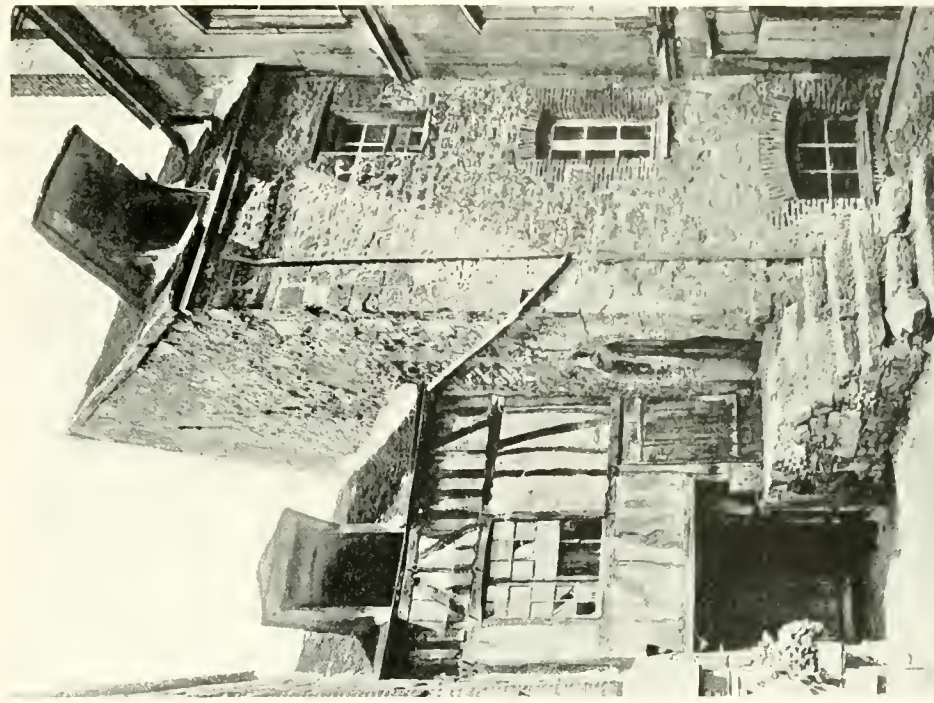
CAUDEBEC—OLD HOUSES IN RUE CORDONNERIE



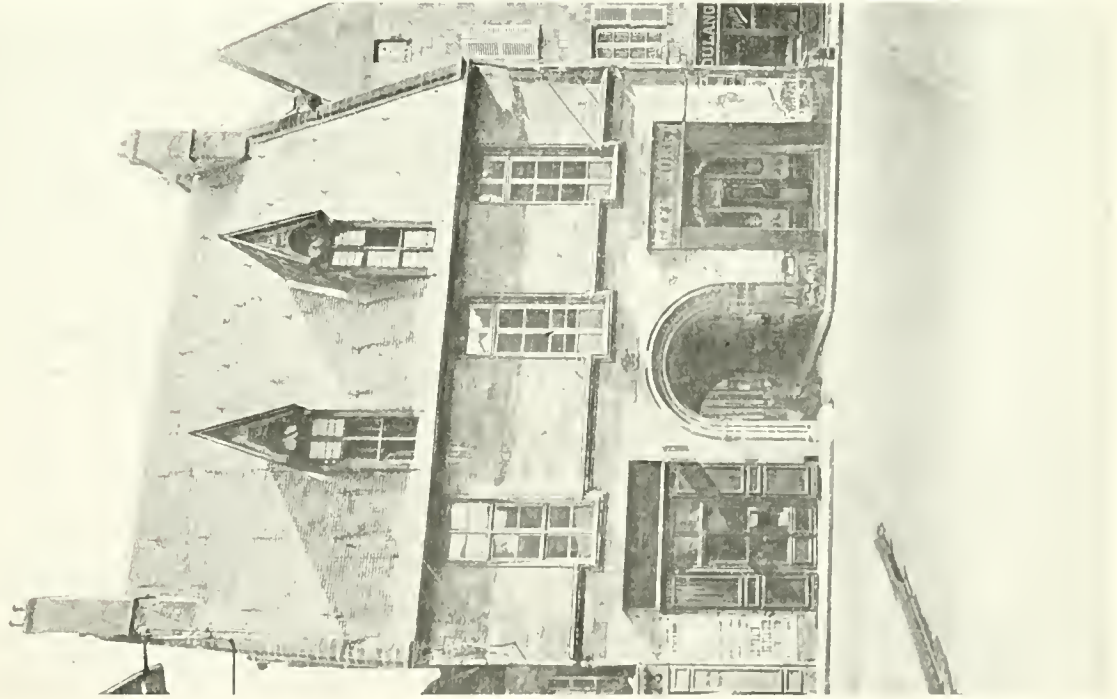
MARTINVILLE—OLD HOUSES



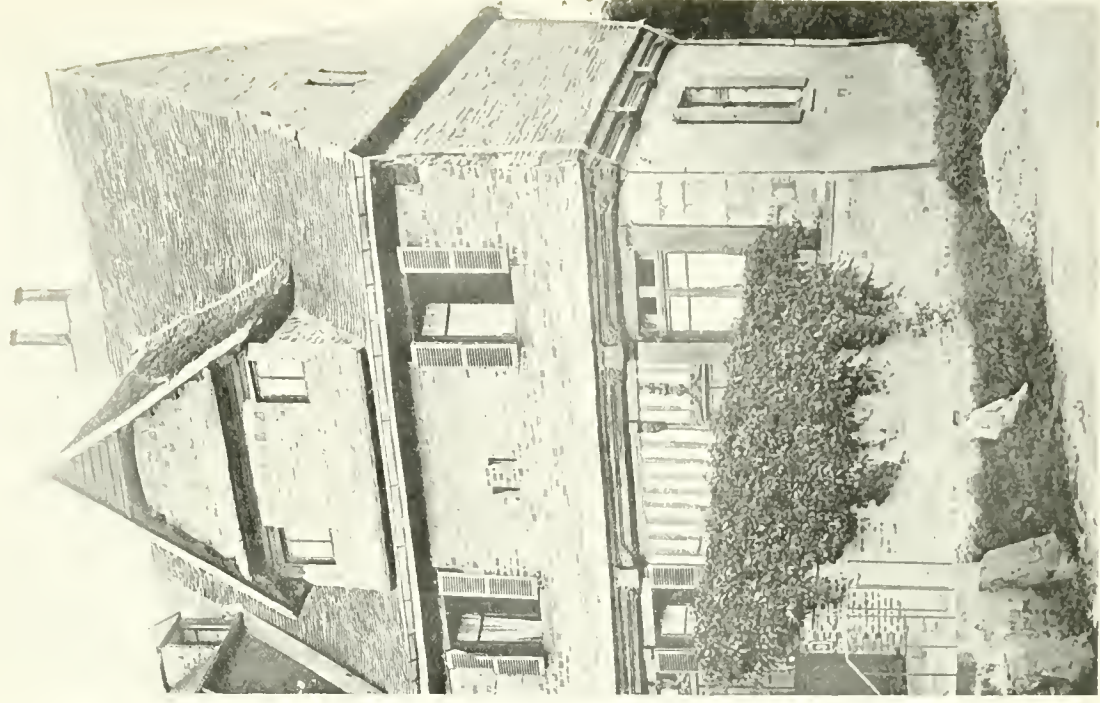
VANNES—HOUSES OF THE XV CENTURY



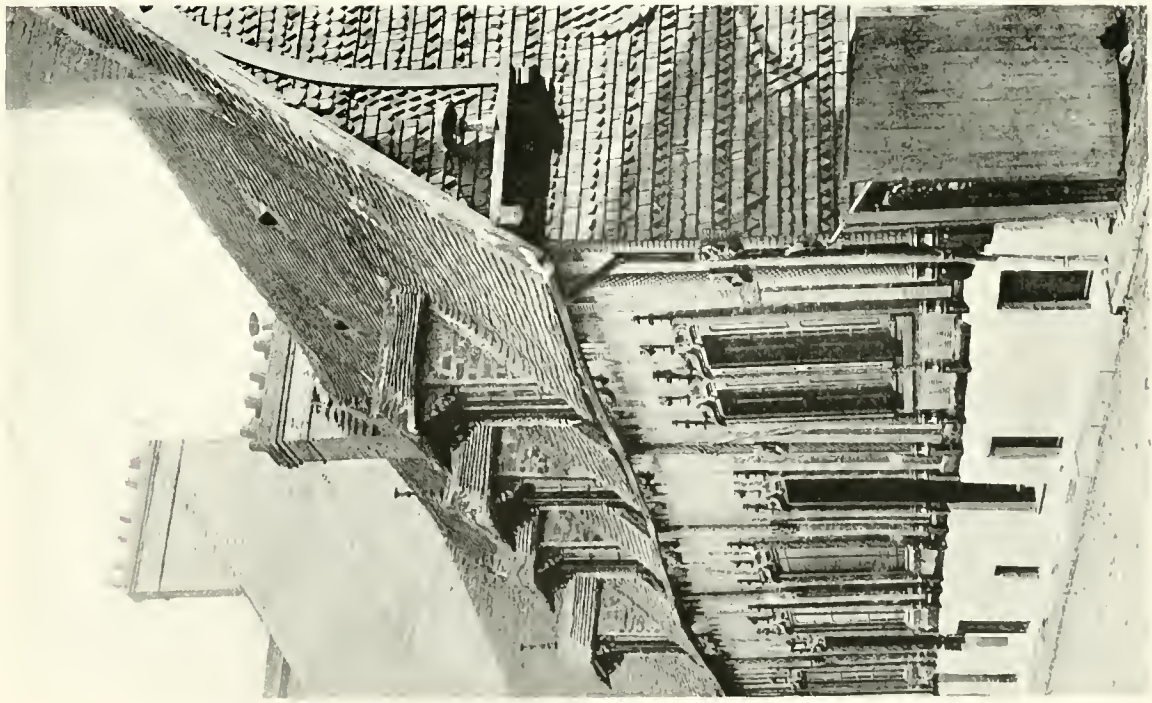
LOUVIERS—HOUSE OF THE XV CENTURY



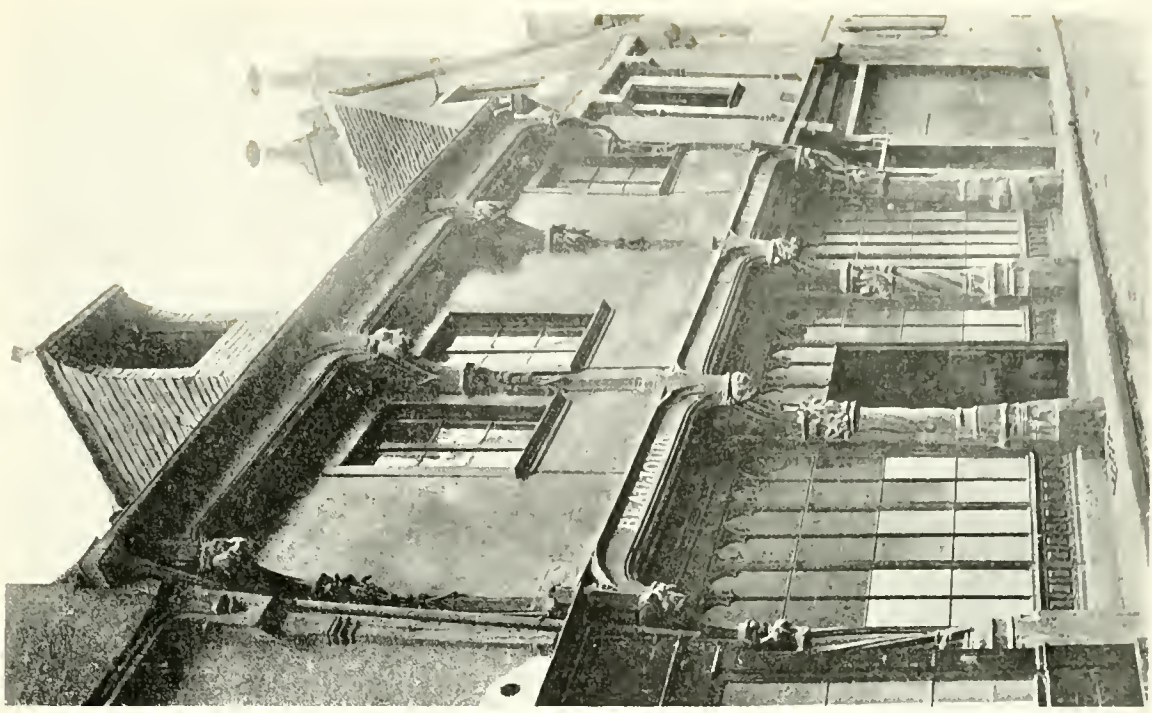
MOULINS HOUSE OF THE XV CENTURY



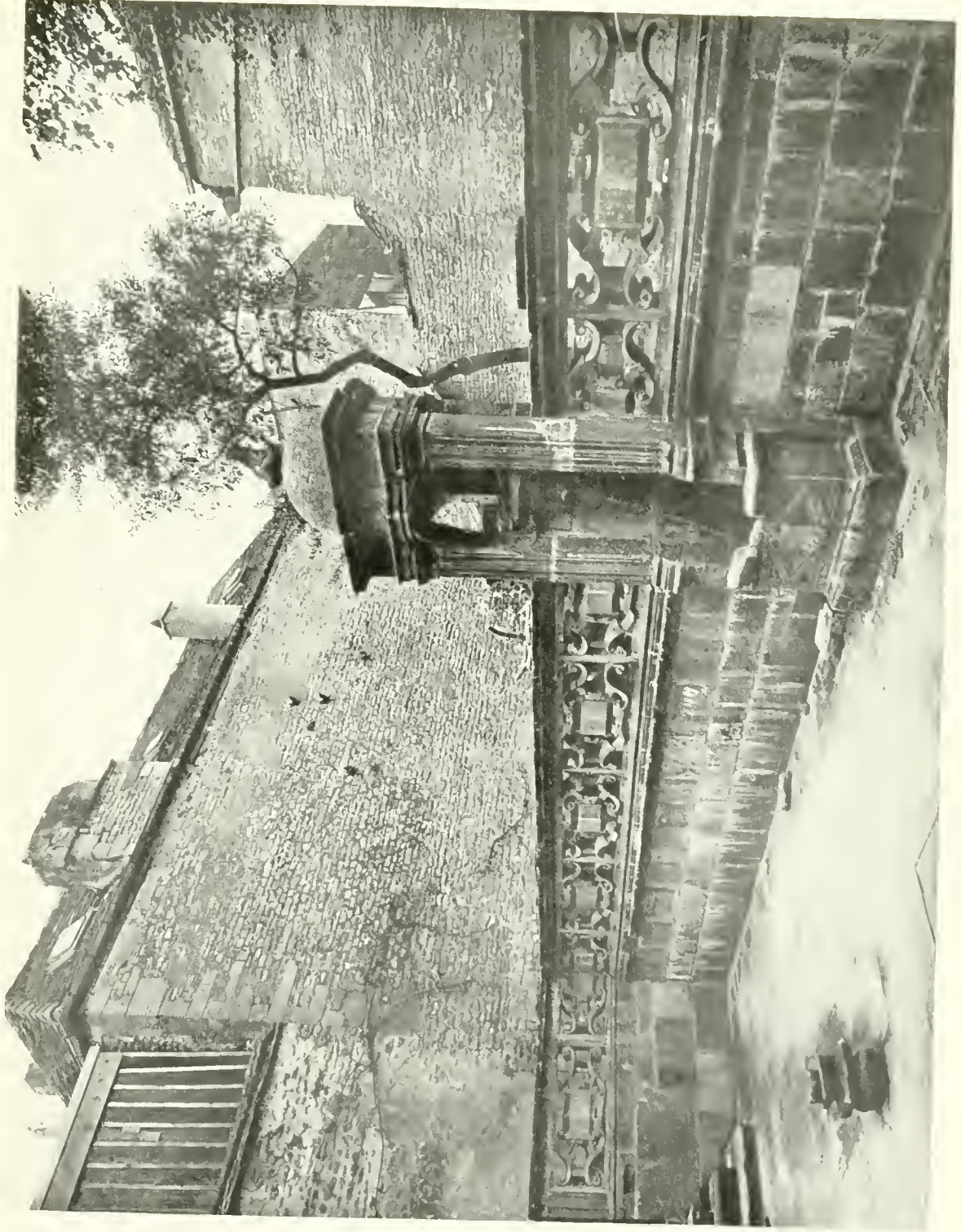
LISEUX—HOUSE OF THE XV CENTURY



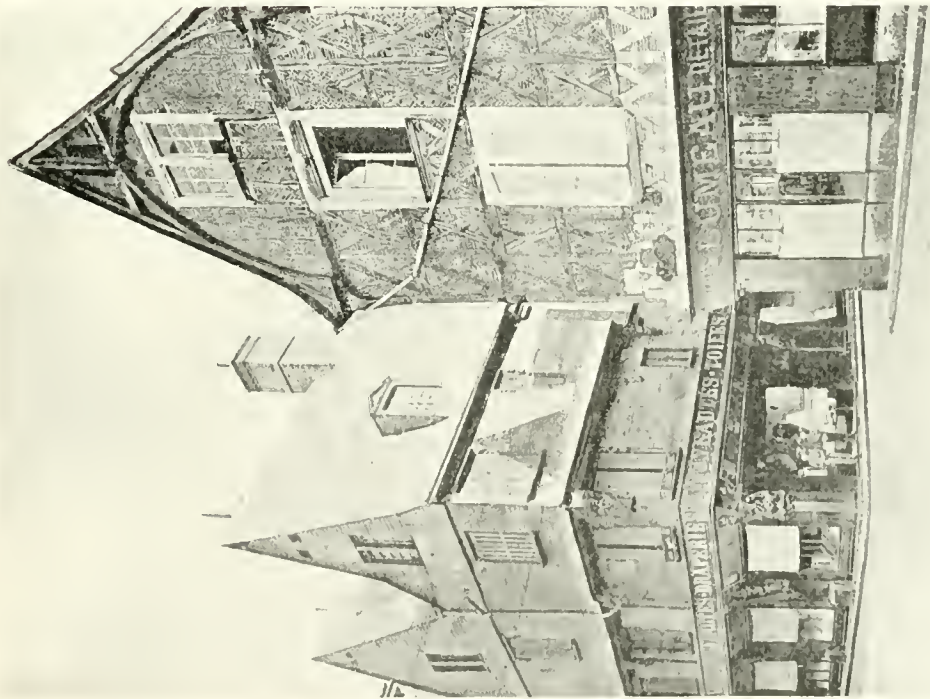
LISIEUX—OLD HOUSE IN RUE D'ORBEC



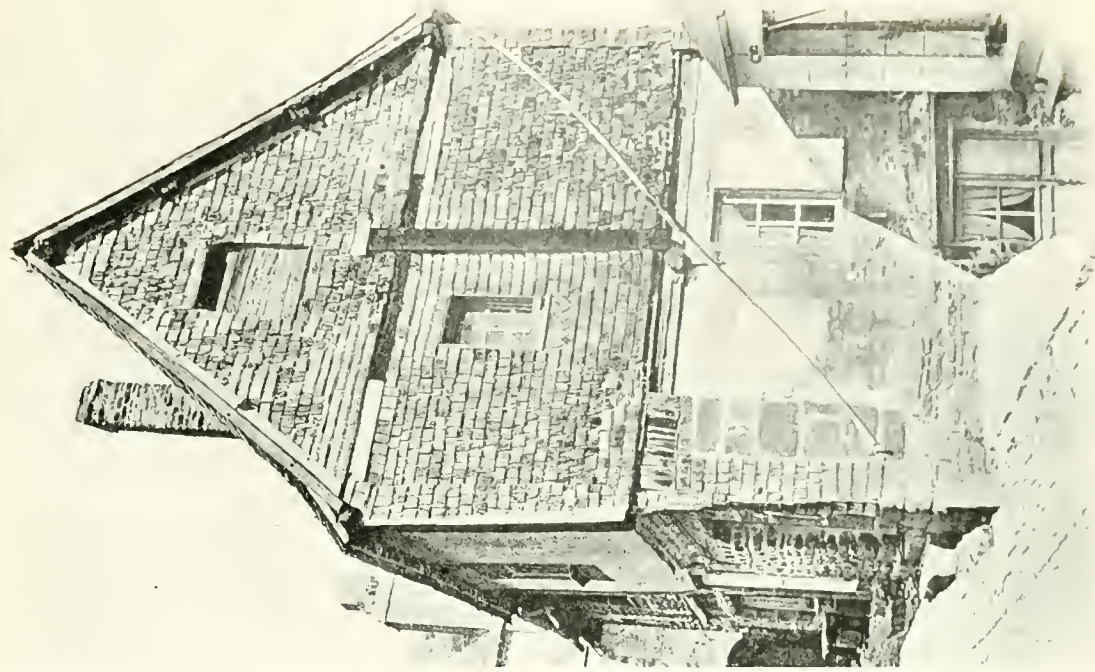
BOURGES—OLD HOUSE IN RUE BLANCHE



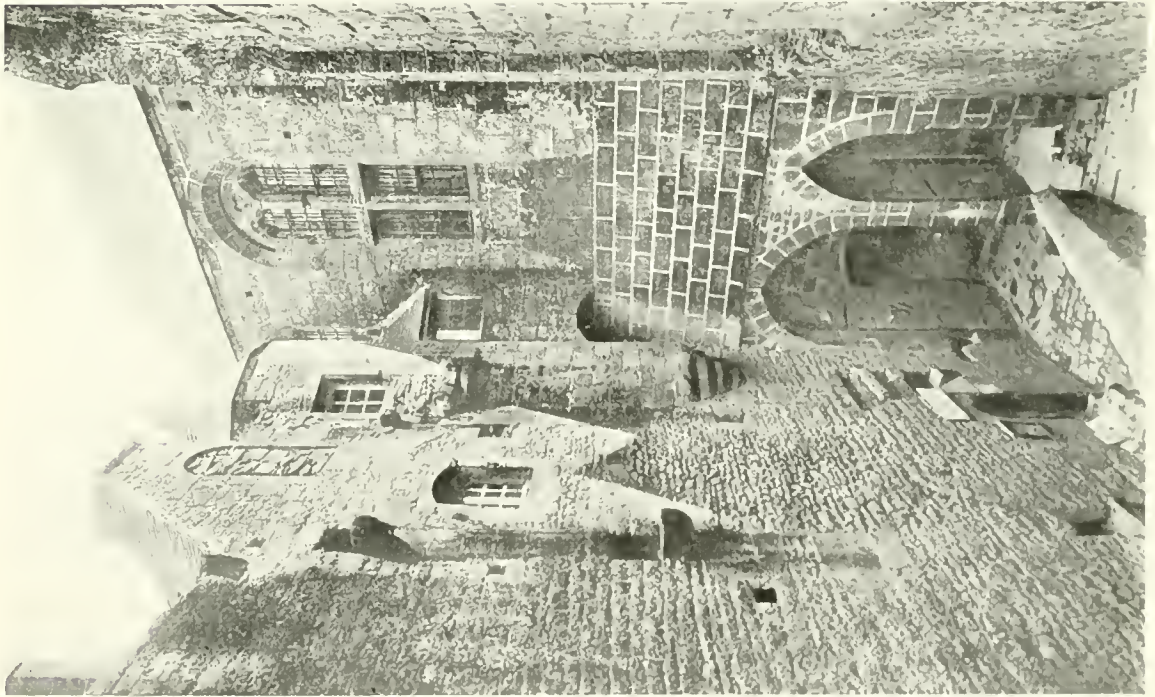
L'ANGRES HOUSE IN RUE DU CARDINAL MORLOT



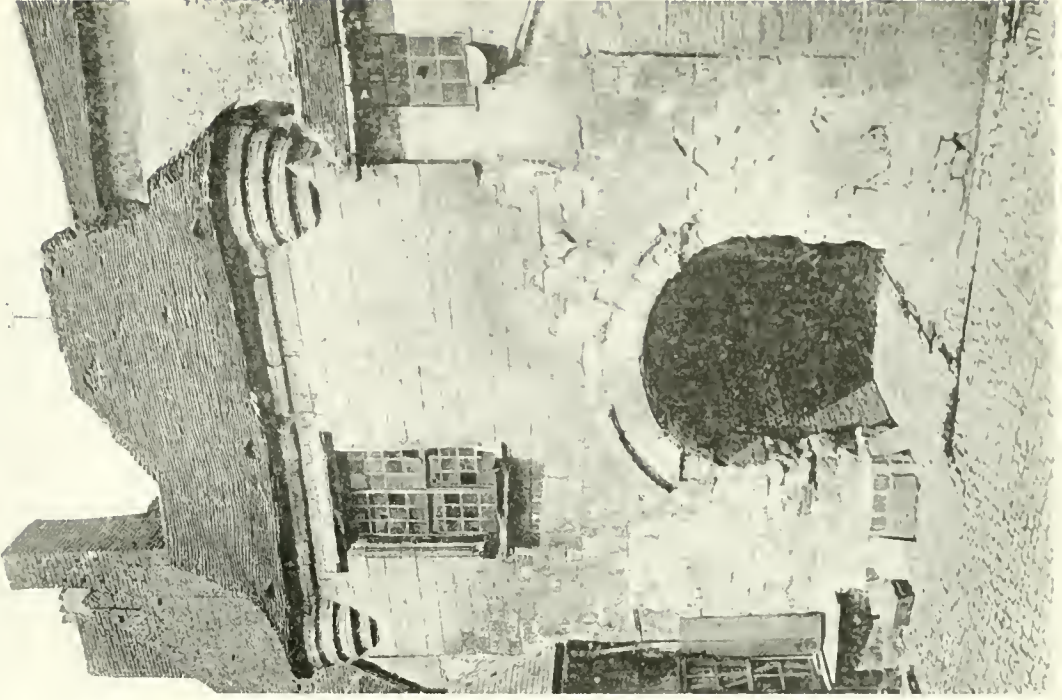
TOURS—OLD HOUSES IN RUE DU CHANGE



MONT-SAINT-MICHEL—HOUSE OF THE XV CENTURY



MONT SAINT MICHEL — COUR DE LA MERVEILLE



AMIENS — OLD CITY HALL



REIMS—HOTEL DE NICOLAS LE VERGEUR



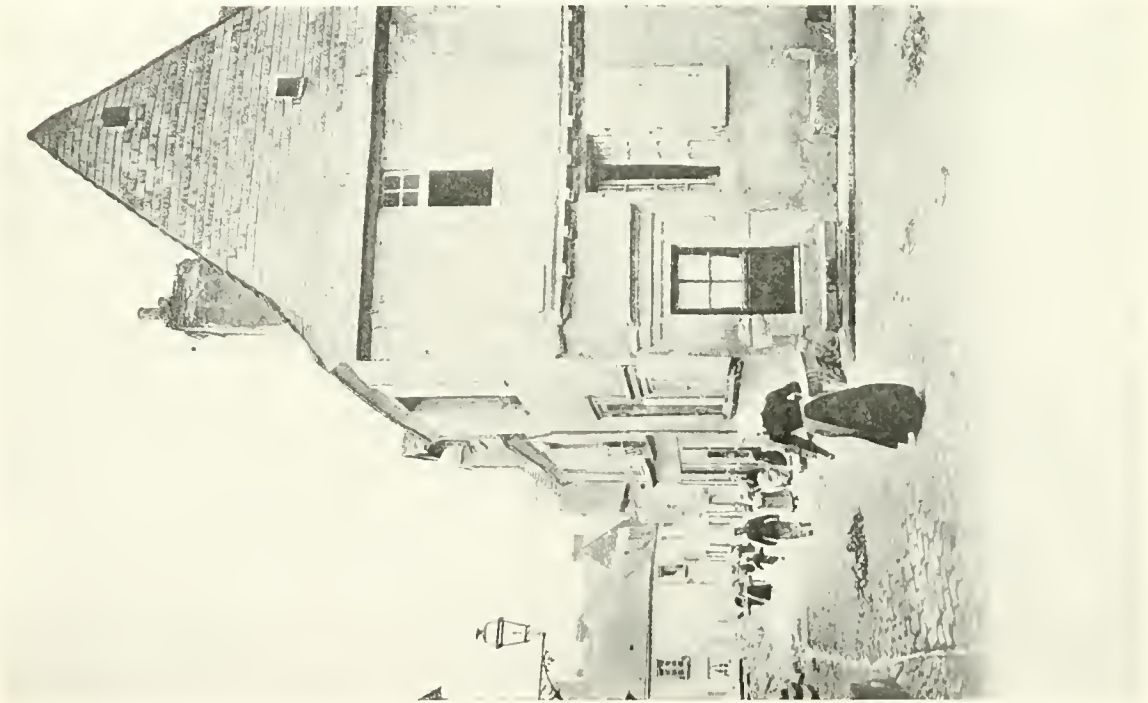
BOURGES HOTEL LALLEMANT



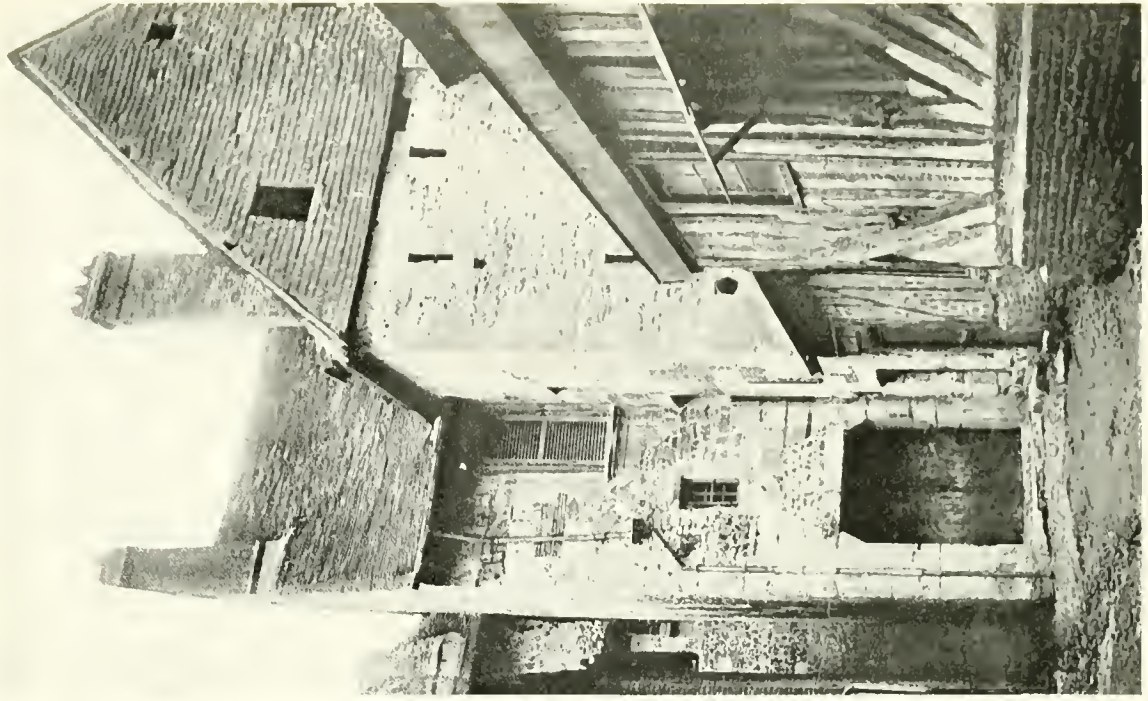
ST. REMY-LA-VARENNE — THE PRIORY



CUNAUT—HOUSE OF THE XVI CENTURY



LE VIEUX MANS—HOUSE IN RUE SAINTE-ANNE



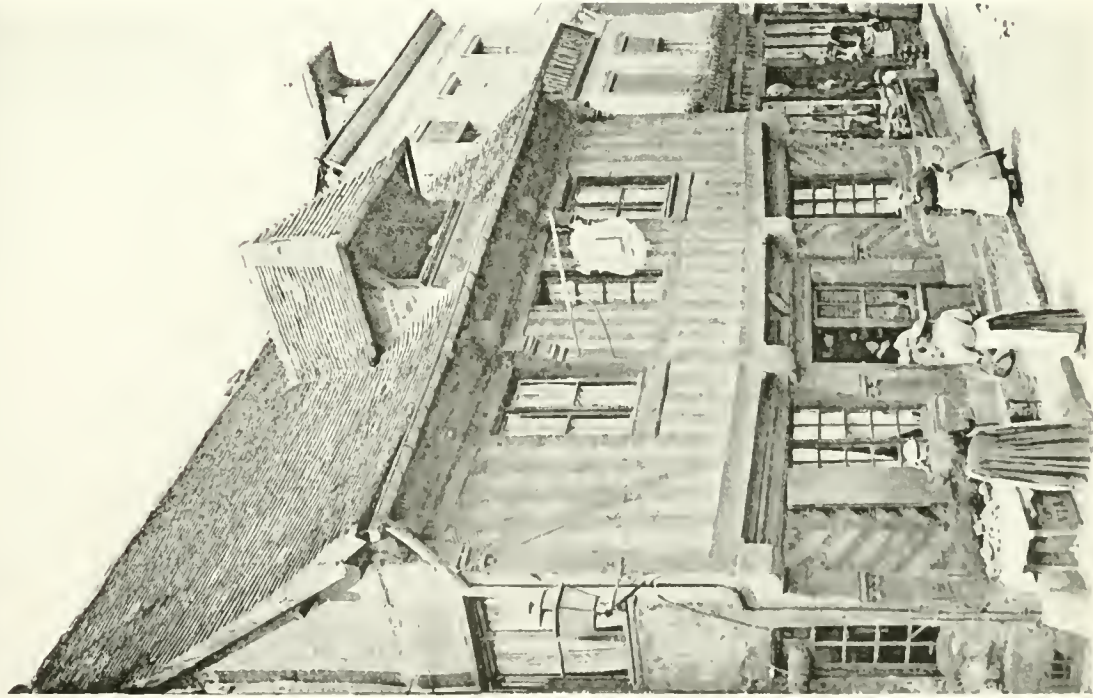
LISIEUX—MANOIR CARRÉ



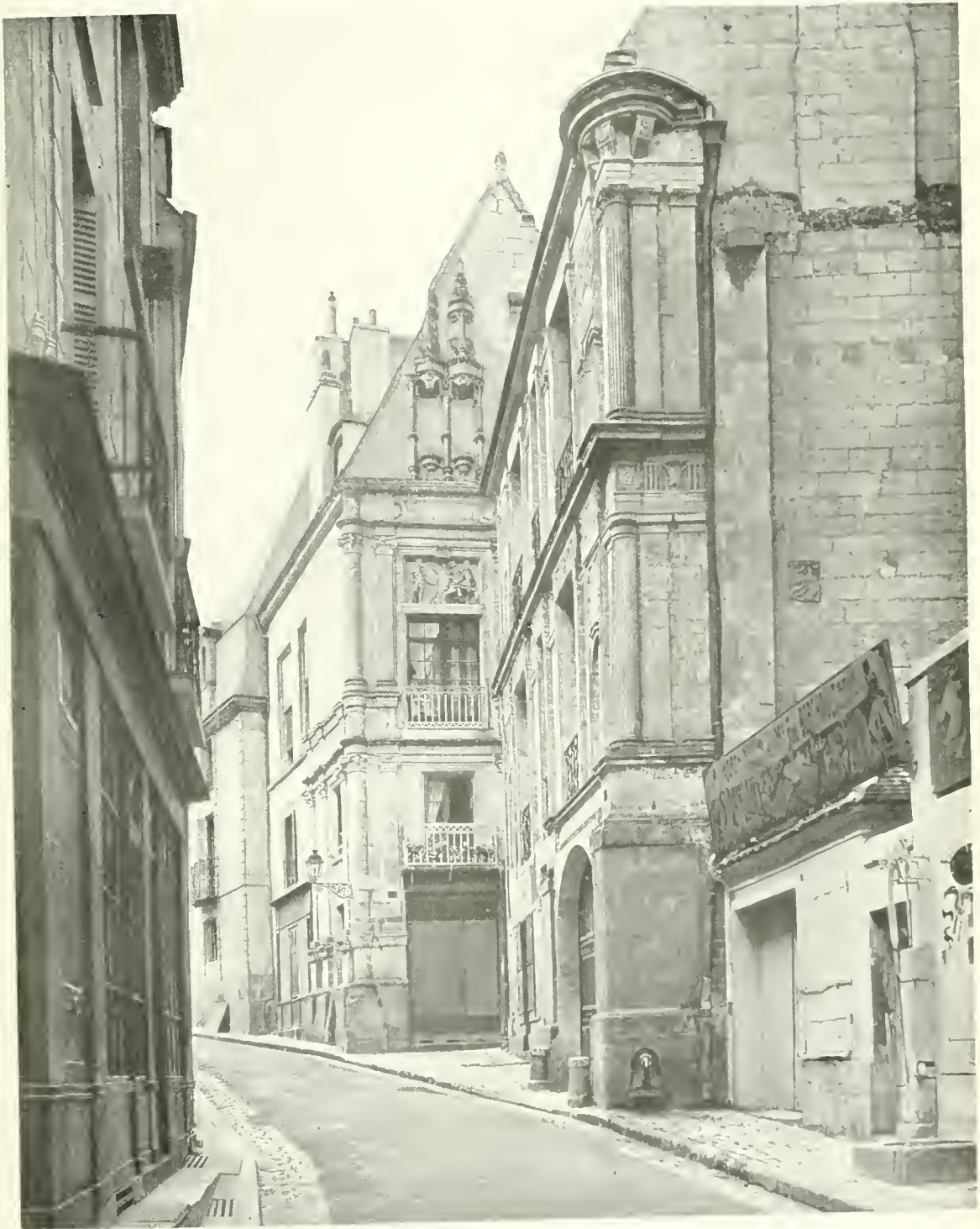
BEAUNE—HÔTEL DE LA MARE—INTERIOR COURT



AZAY-LE-RIDEAU—HOUSE BUILT IN 1442



ORBEC—HOTEL DE L'EQUERRE



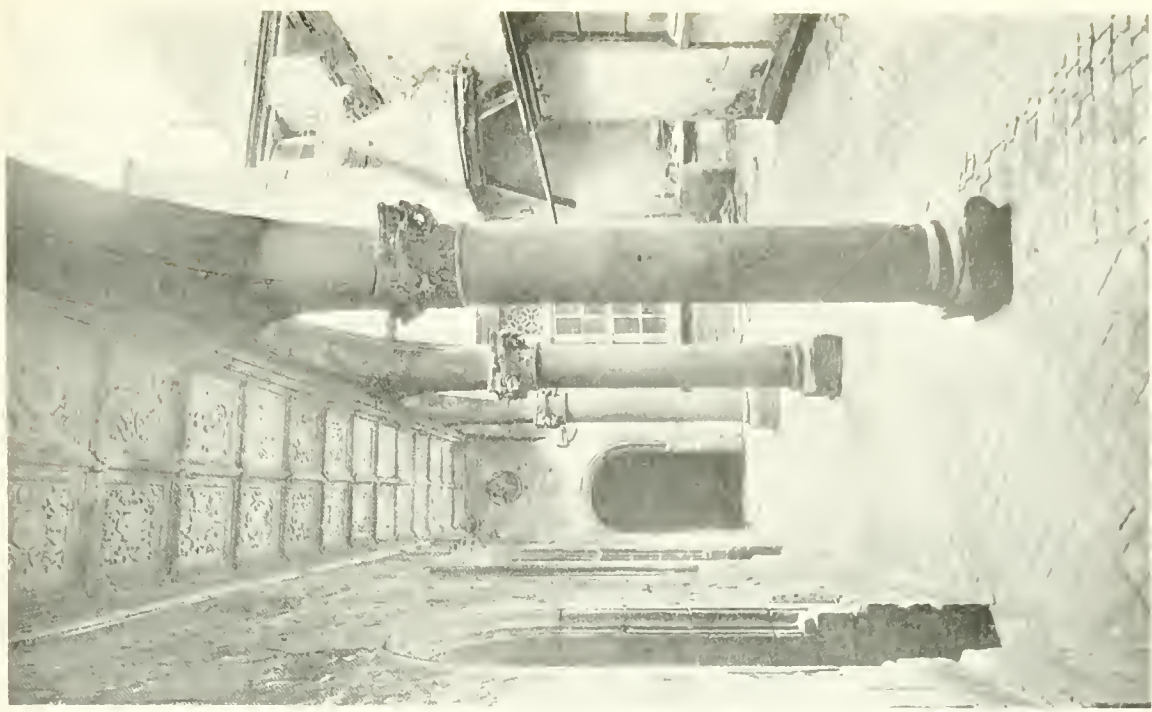
LOCHES—MAISONS DU CENTAURE ET LA CHANCELLERIE



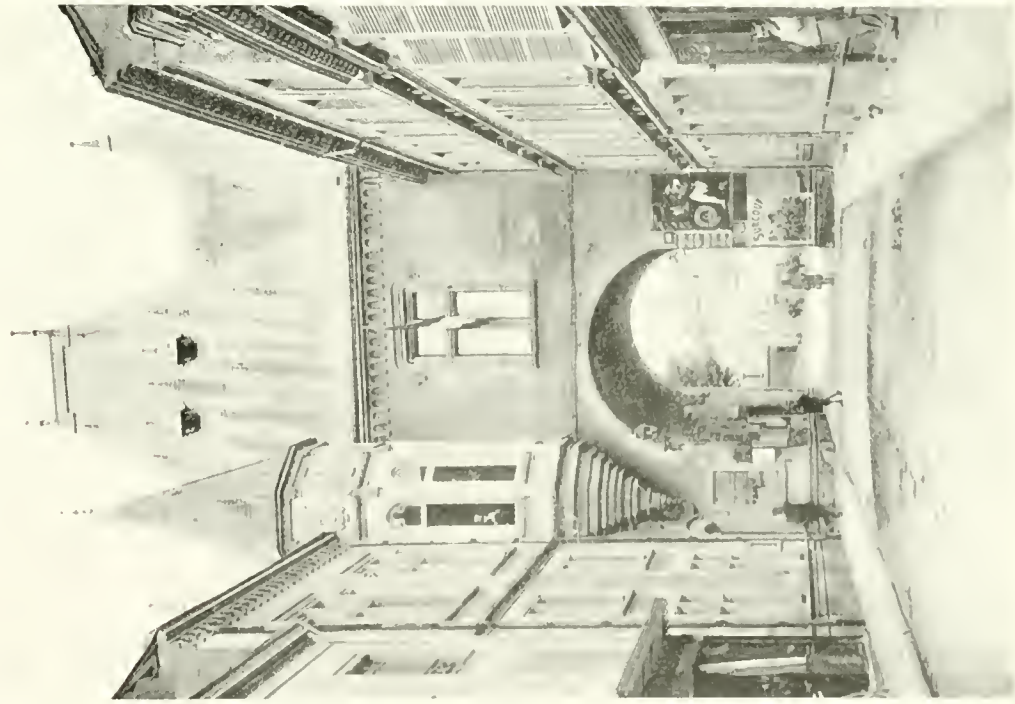
ARCHELLES—NORMANDY—MANOR HOUSE—FRONT VIEW



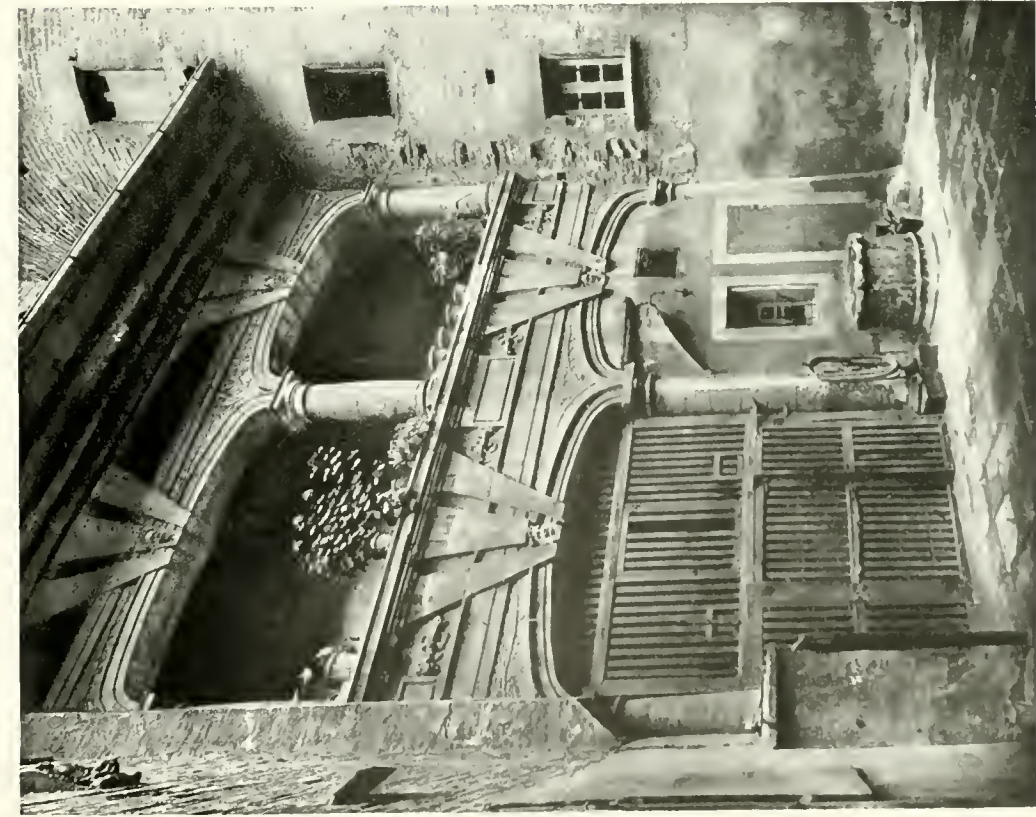
ARCHELLES—NORMANDY—MANOR HOUSE—SIDE VIEW



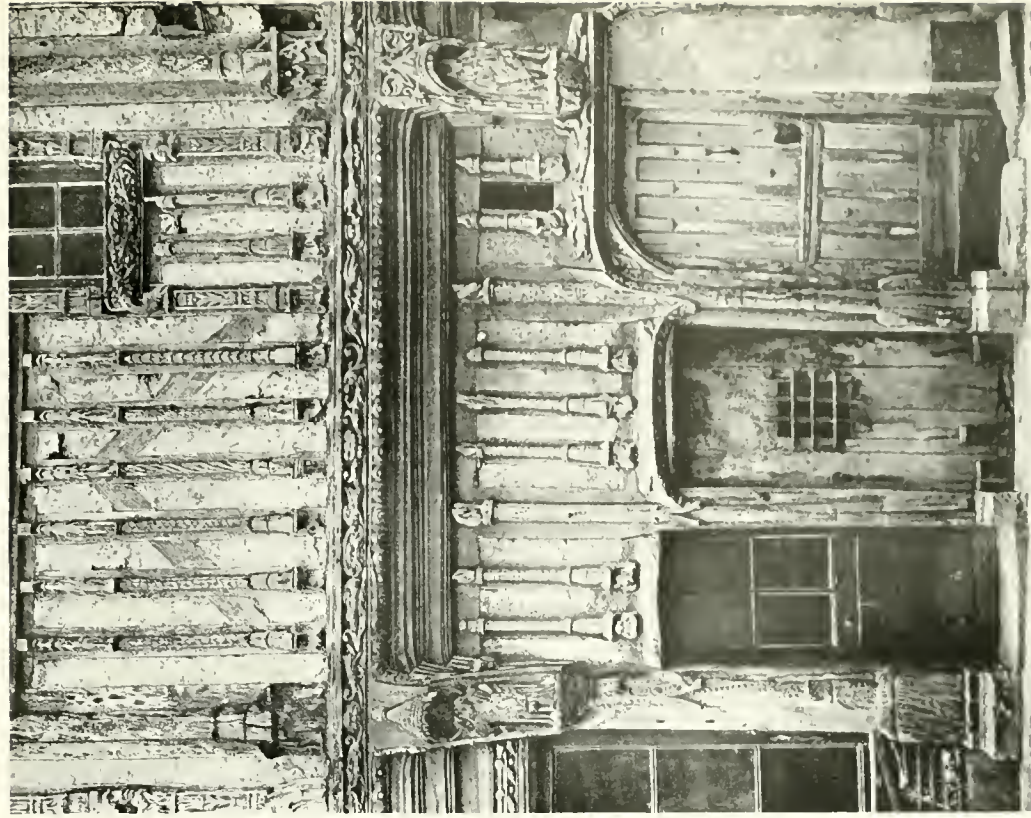
ORLEANS—CORRIDOR IN THE HOUSE OF AGNES SORHÉ



VENDÔME—CITY HALL



ALBI—HÔTEL DE REYNES



GALLARDON—HOUSE IN RUE LA GRANDE



LISIEUX ROOM IN HOUSE IN RUE AUN FEVRES

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



LISIEUX—OLD HOUSES NEAR THE PONT DE CAEN



CAUDEBEC-EN-CAUX—OLD HOUSES



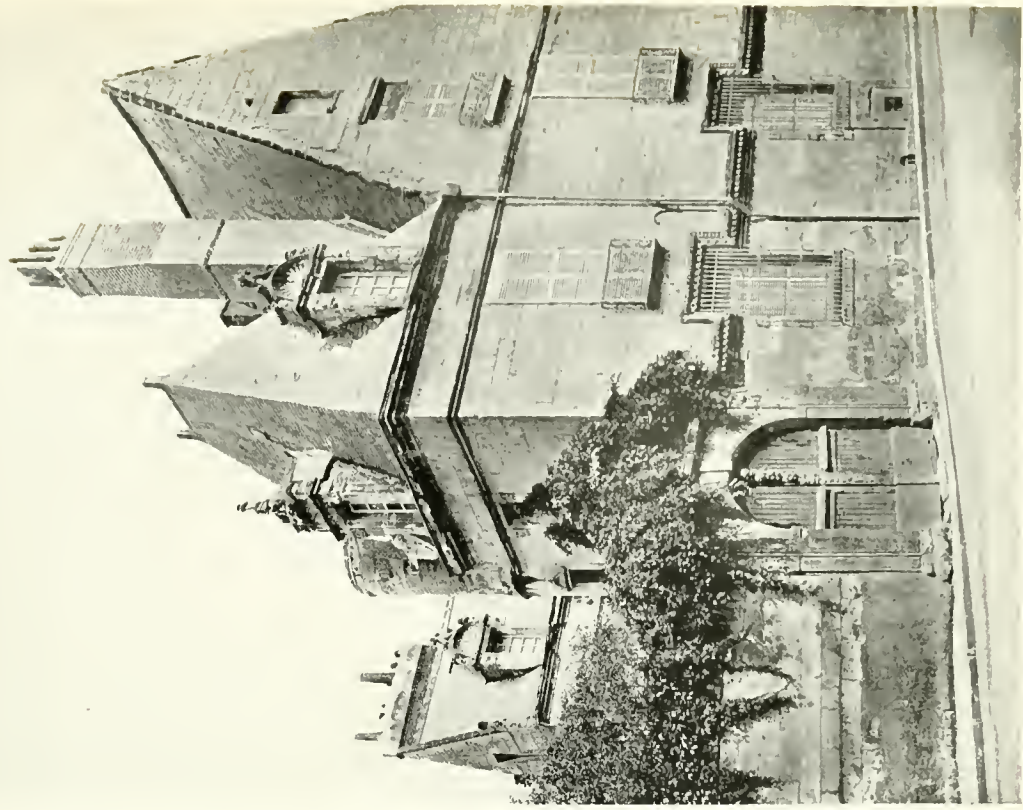
SAINT POL DE LÉON—MAISON CANONIALE



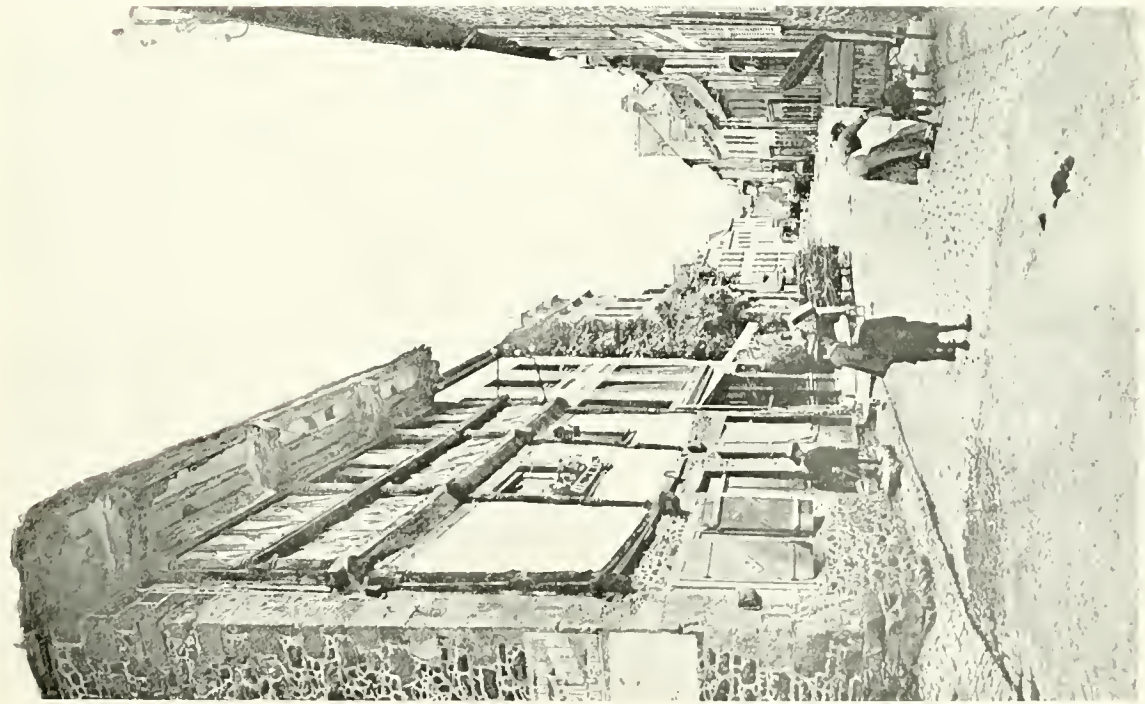
LUYNES—HOUSES ON PLACE DE L'ÉGLISE



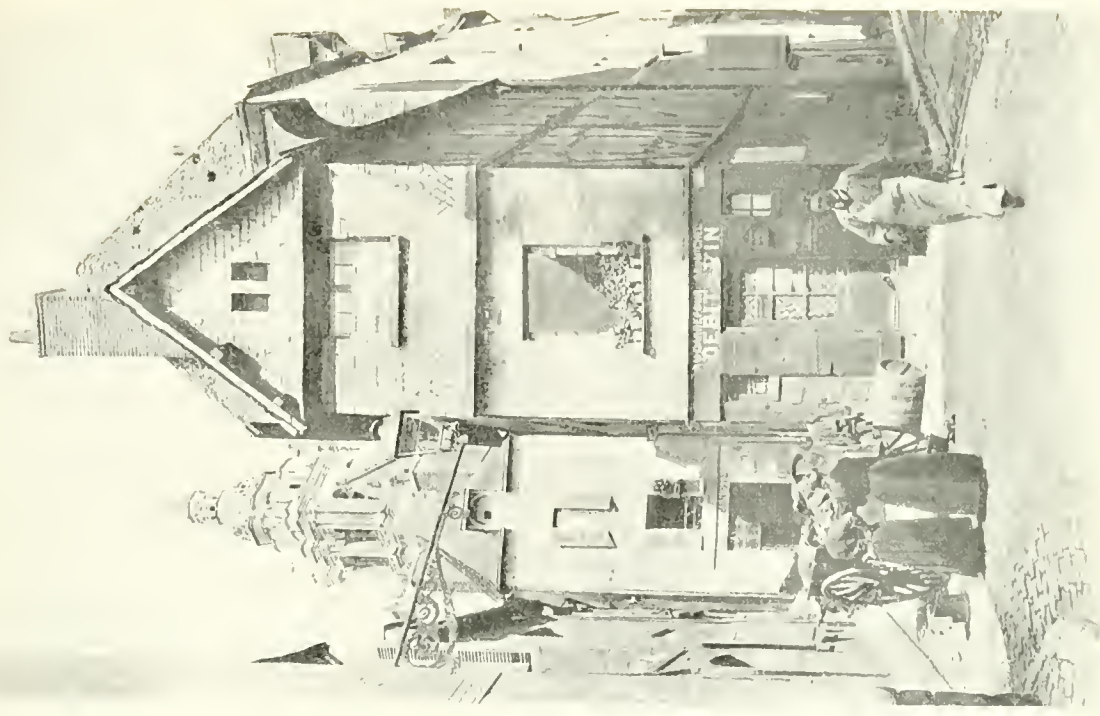
MONTOIRE—HOUSE ON LA GRANDE PLACE



TOURS—HOUSE OF JEAN GALLAND



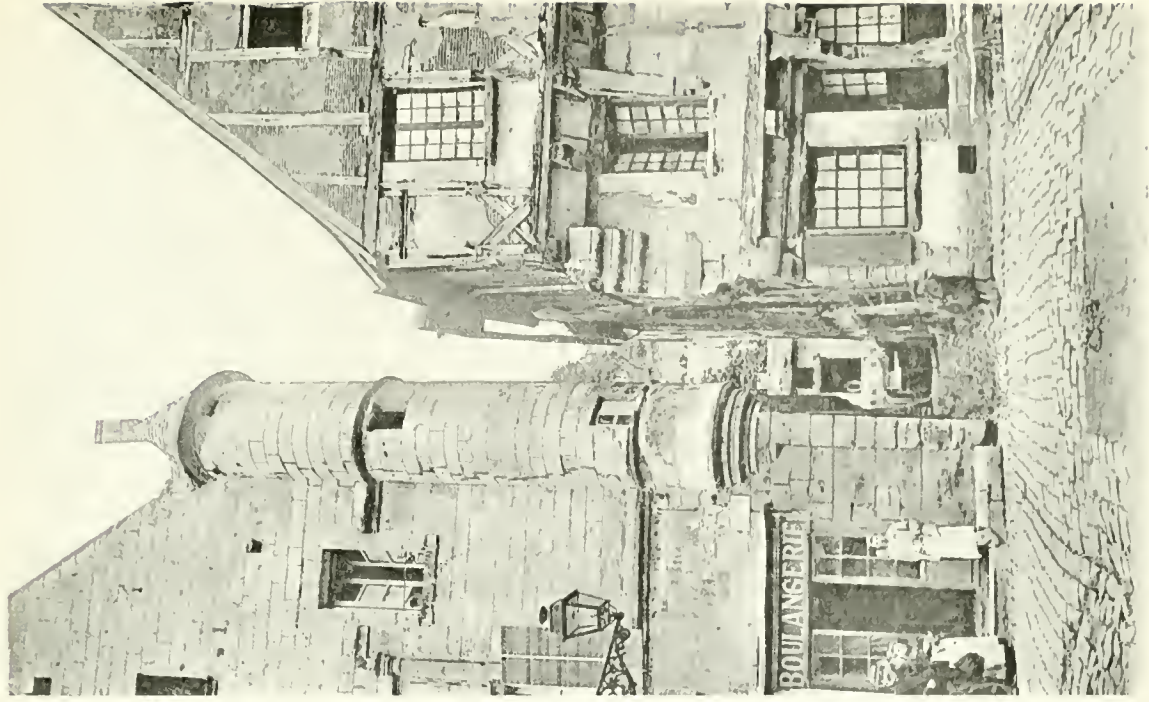
LAMBALLE—OLD HOUSE IN RUE BASSE



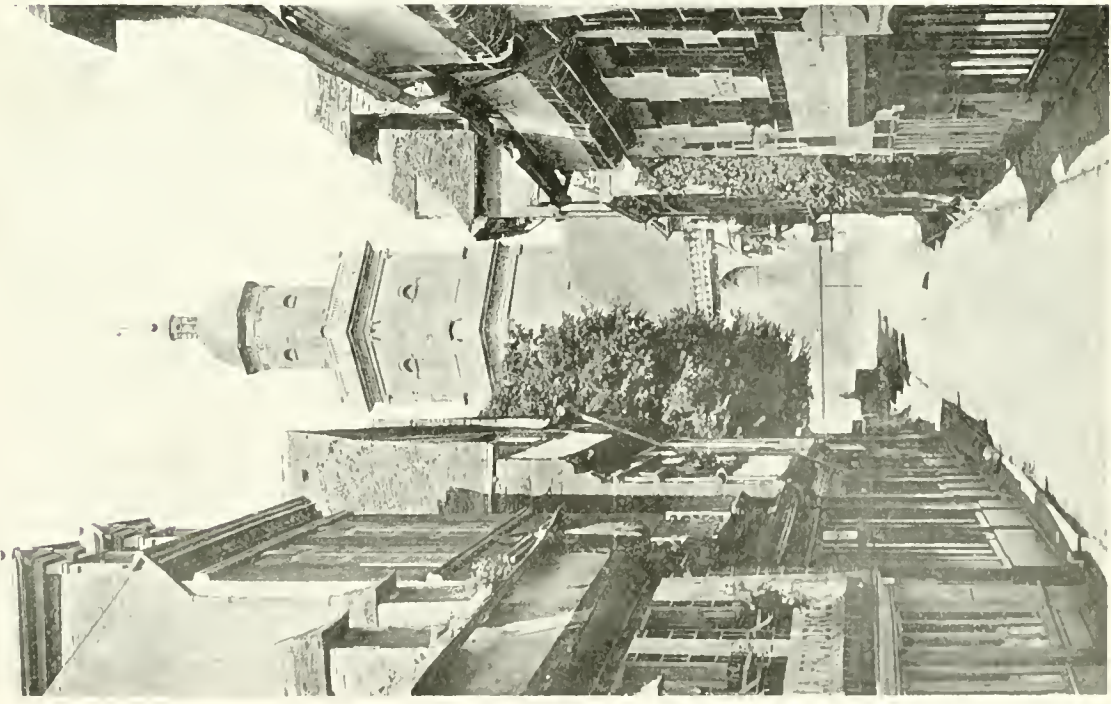
BLOIS—HOUSE OF THE XVI CENTURY



ROUEN—HOUSE, RUE AMPÈRE

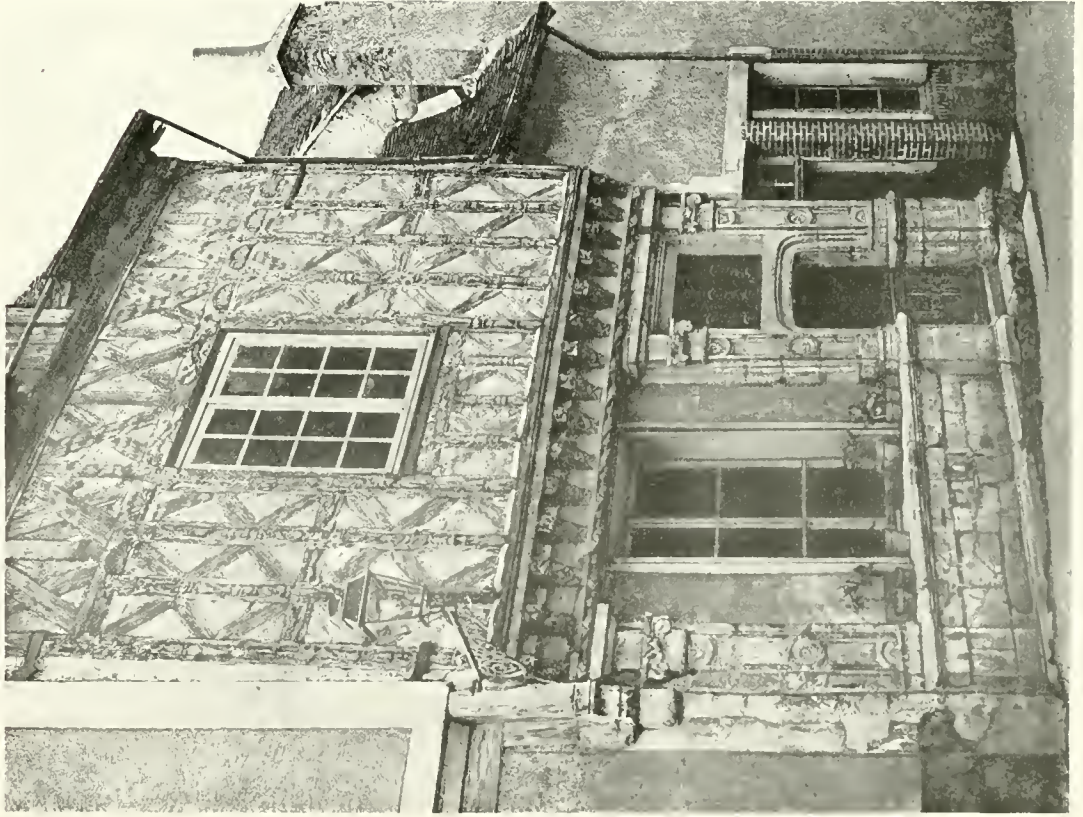


CHINON—OLD HOUSES, RUE VOI TAIRE

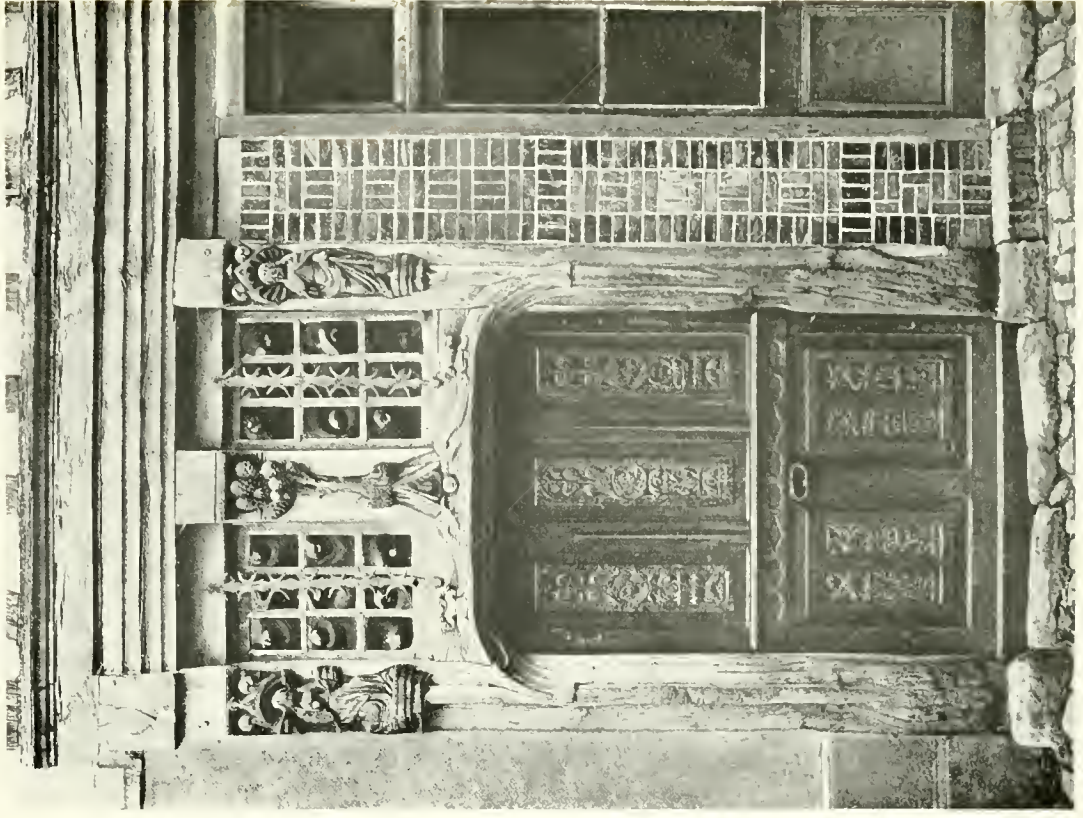


AURAY—RUE AU LAIT



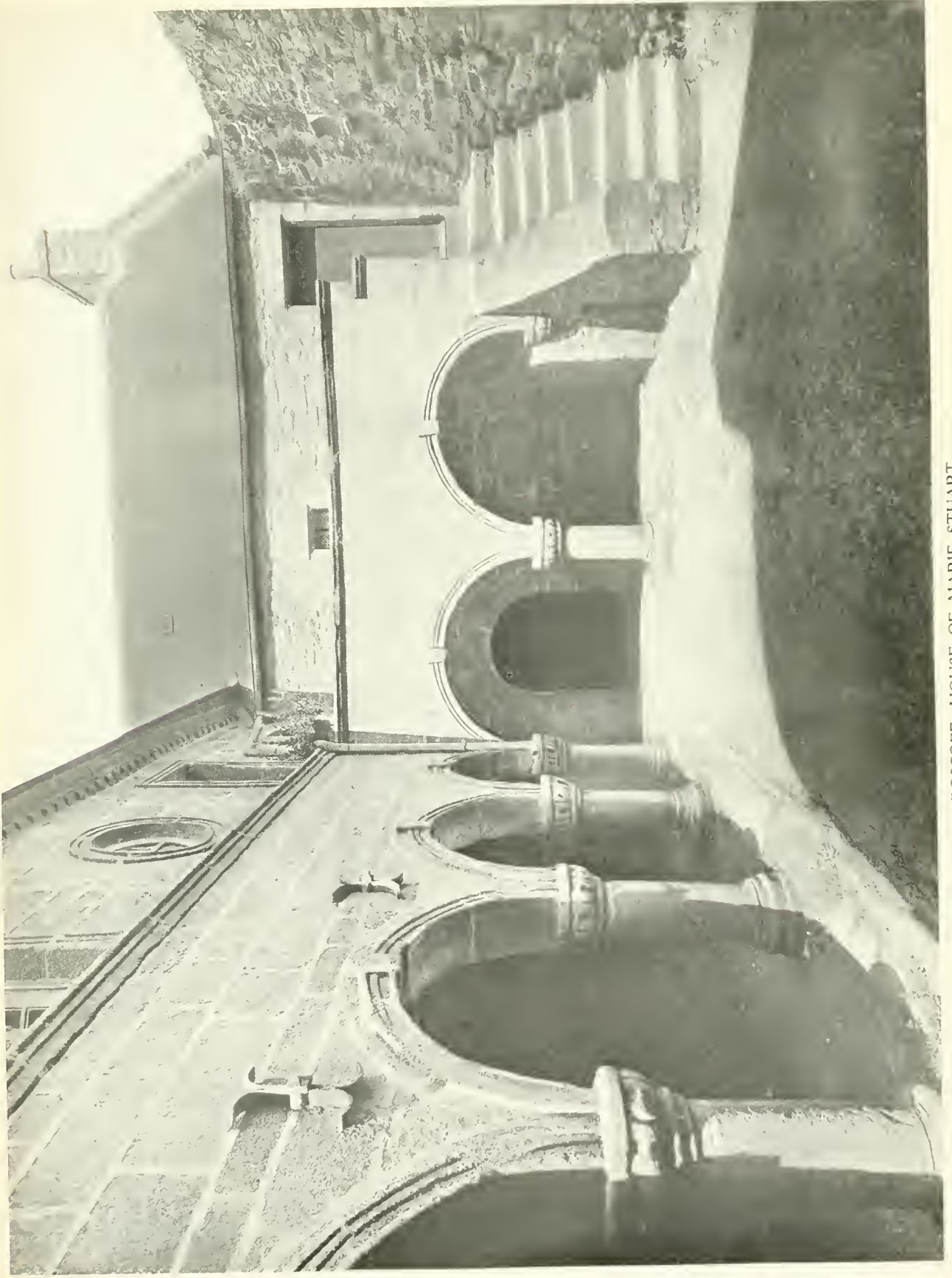


CHATENDUN—HOUSE RUE ST. LUBIN



VERNEUIL—HOUSE RUE DES TANNERIES

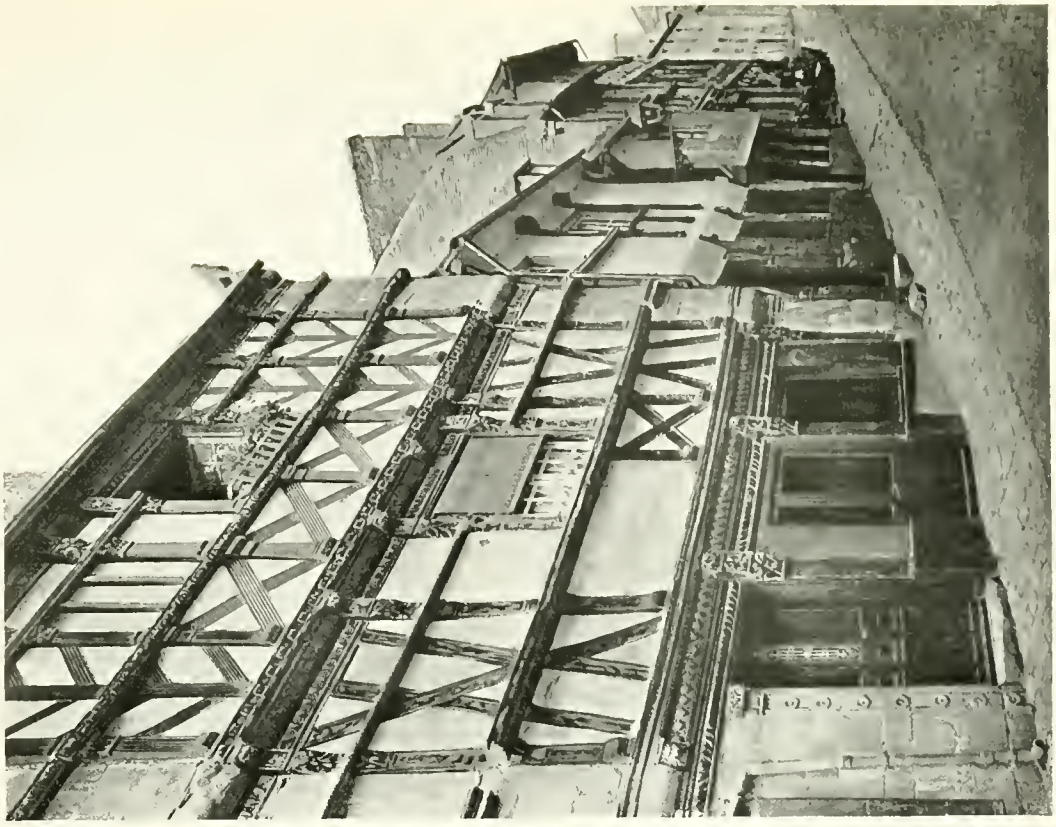




ROSCOFF—HOUSE OF MARIE STUART



BEAUVAIS—HOUSE IN RUE SAINT LAURENT



SAINT-BRIEUX—HOUSES, RUE FARDEL

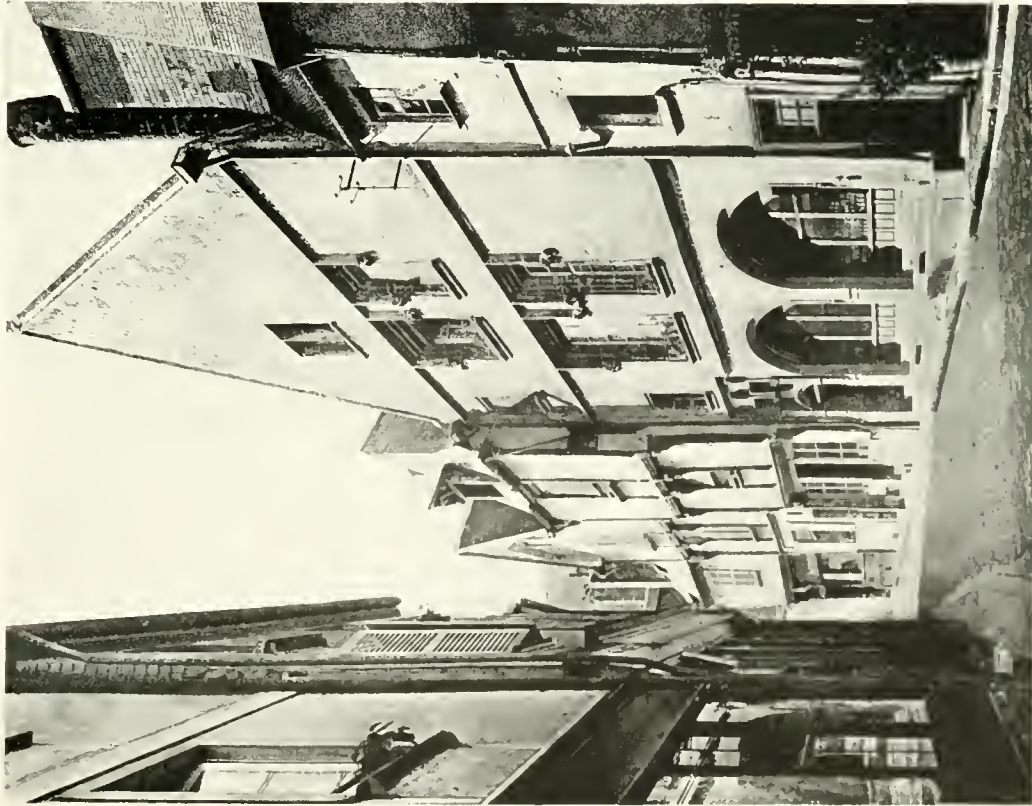
FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



LUYNES (INDRE-ET-LOIRE) VILLAGE AND CHATEAU



LUYNES (INDRE-ET-LOIRE) VILLAGE STREET



BOURGES—HOUSE OF GUILLAUME PELVOYSIN



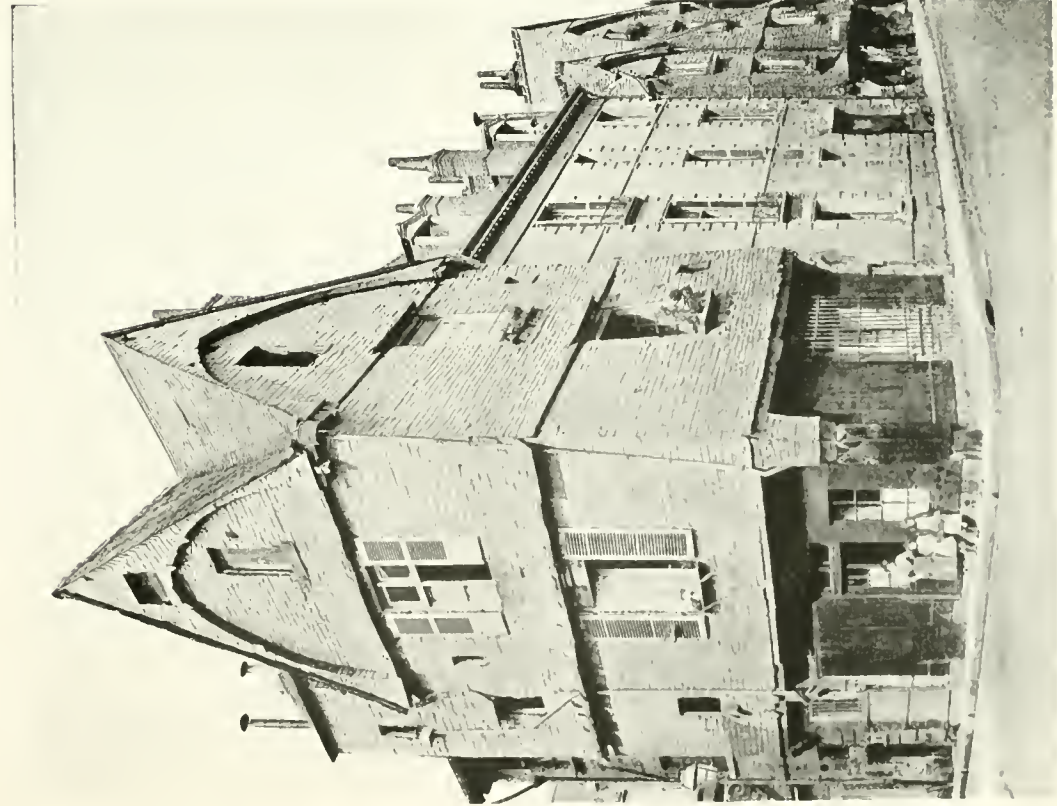
TULLE—RUE D'ALVERGE



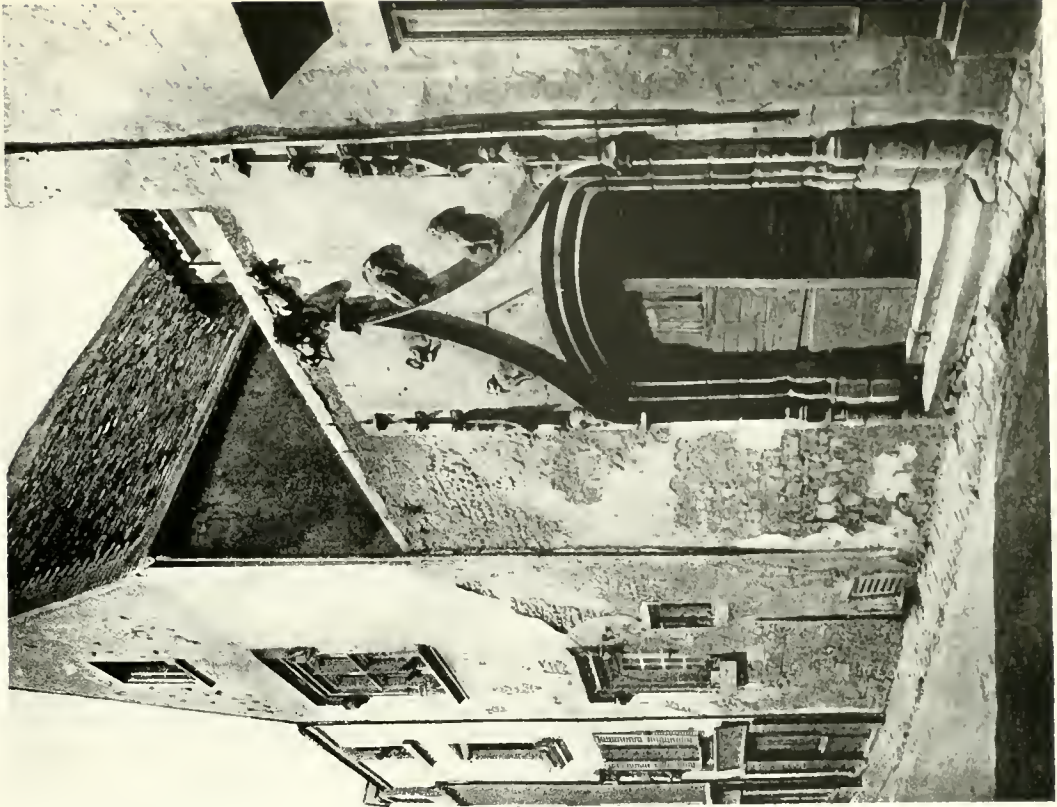
LE MANS—MAISON SCARRON



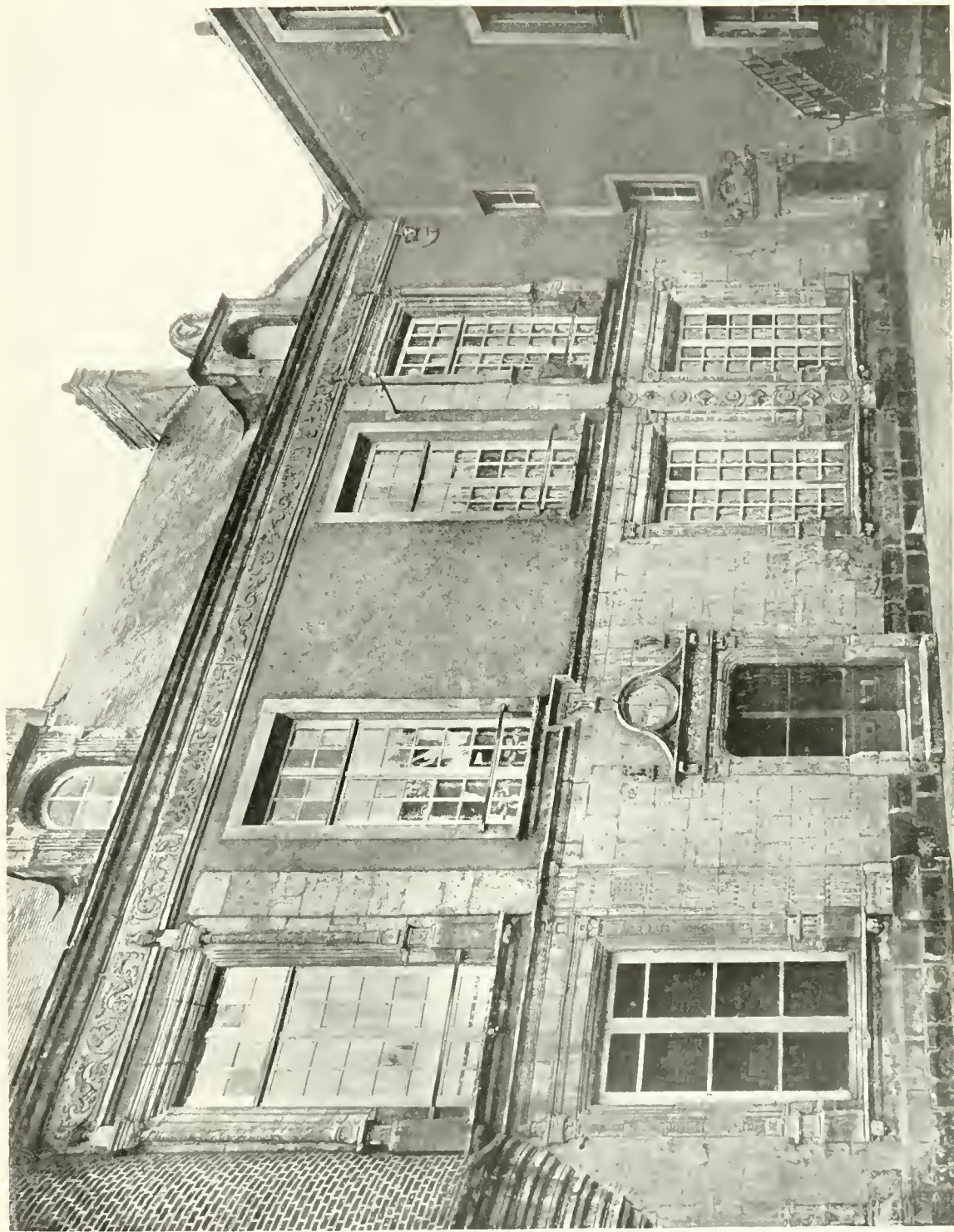
USSY (CALVADOS)—THE MANOR



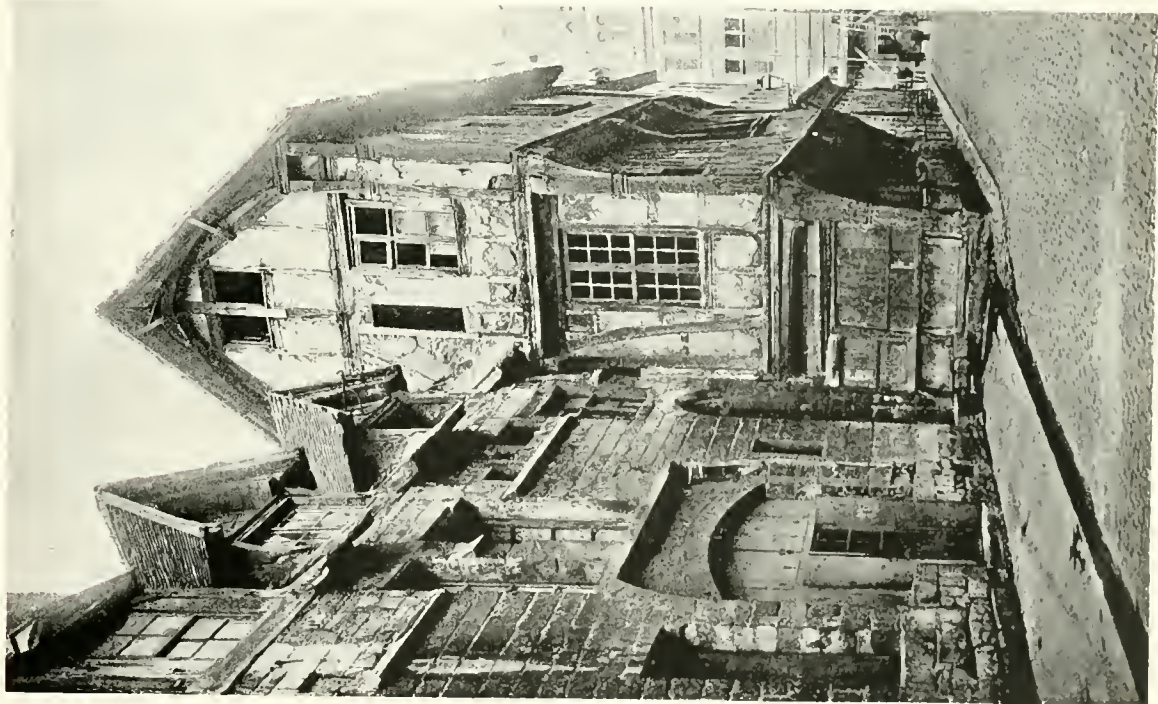
TOURS—HOUSES ON PLACE FOIRE-L.E.-ROI



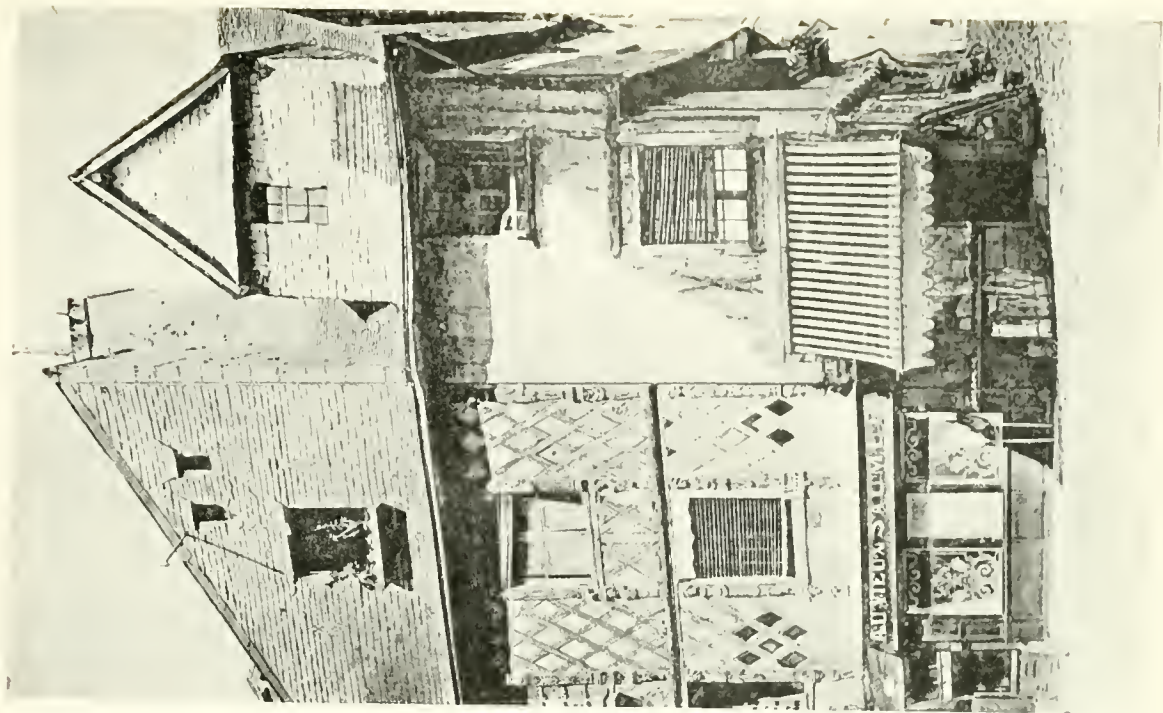
POITIERS—LOGIS DE LA GRANDE BARRE



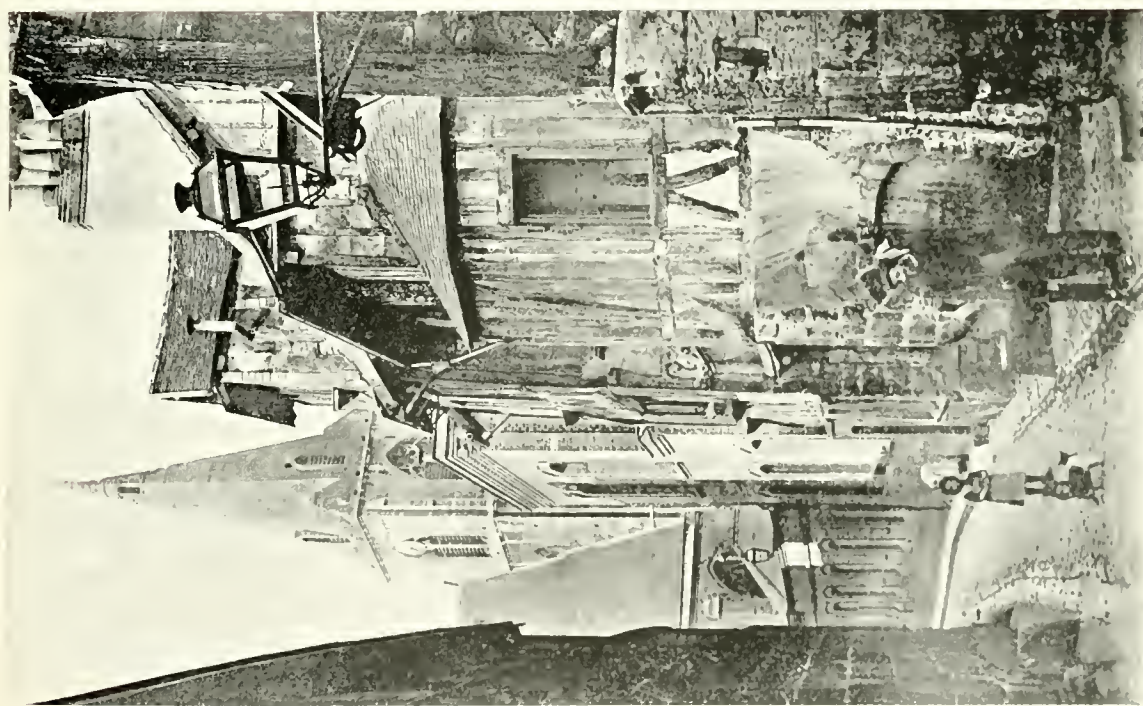
ETAMPES - HOUSE OF ANNE DE PISSELEU



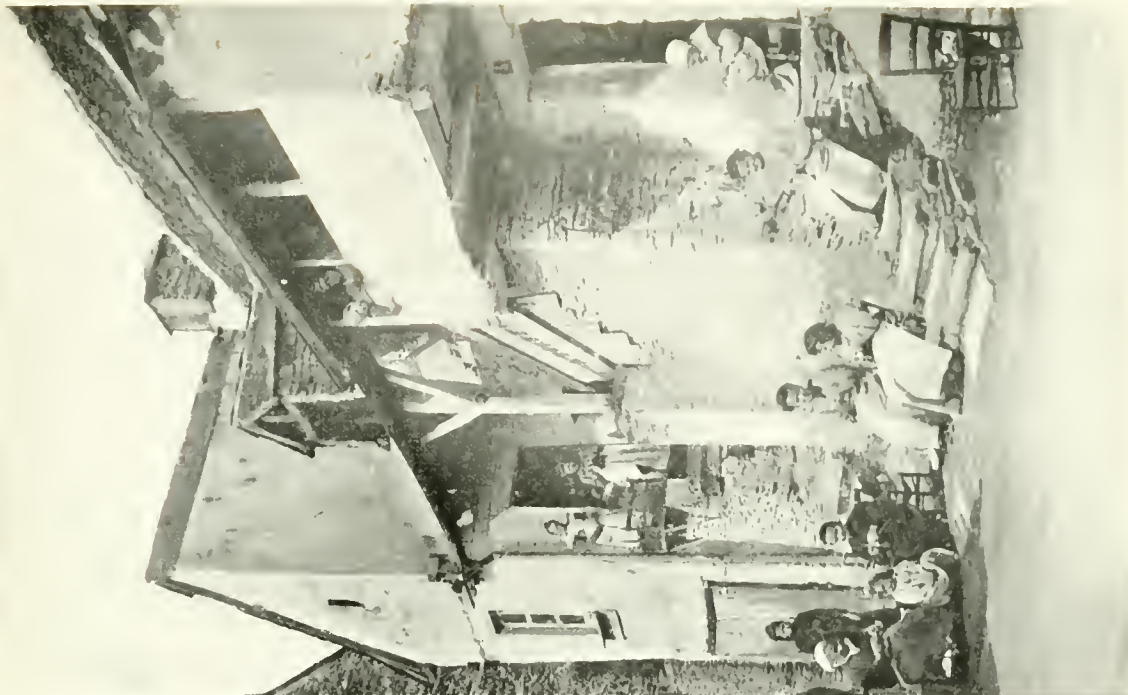
ROUEN—HOUSE OF THE XV CENTURY



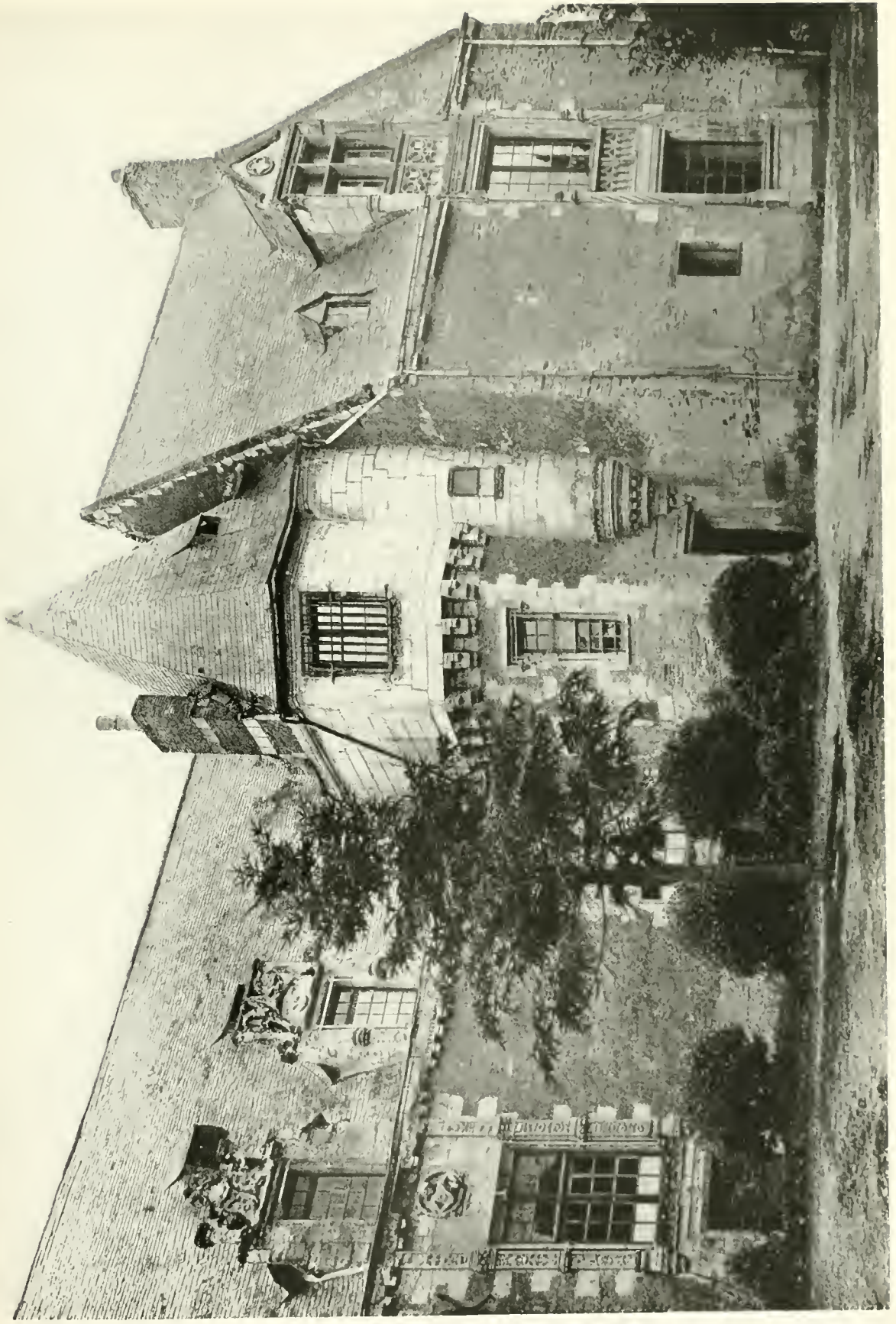
SAUMUR—OLD HOUSES, RUE DACIER



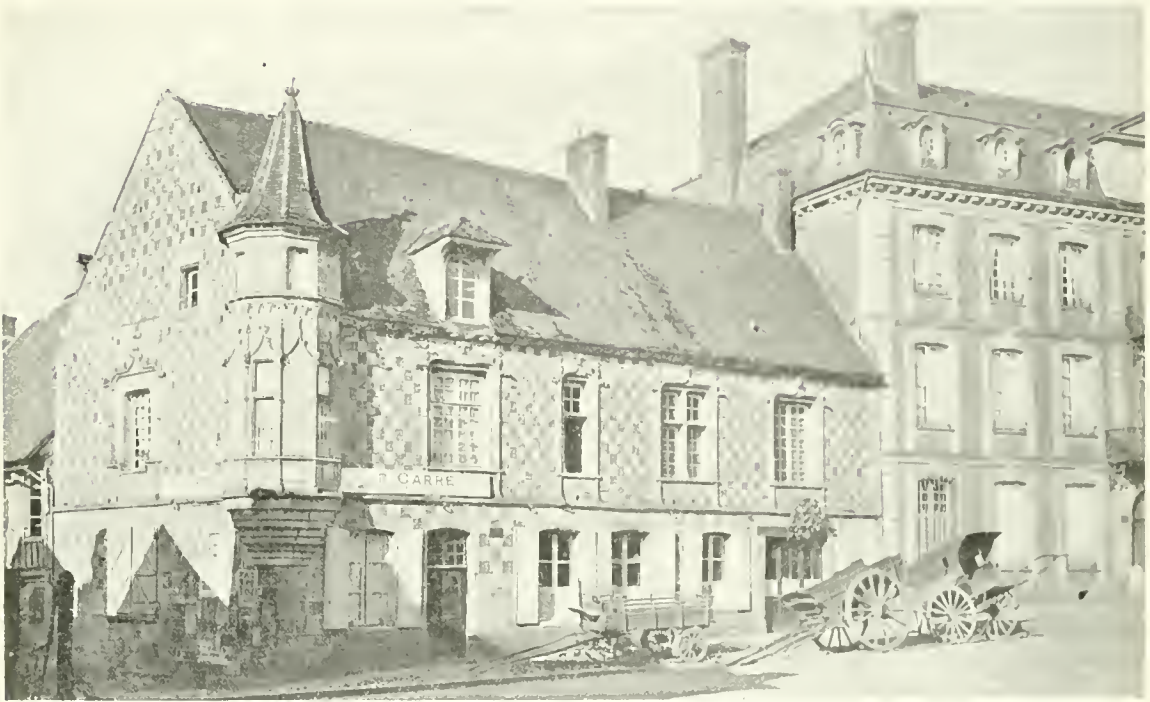
ROUEN - RUE DES MATÉLAS



VITRÉ - OLD HOUSES, RUE. PUTTS PESÉ



ANGERS - MAISON DE LA VOÛTE
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VERNEUIL—OLD HOUSE IN RUE DU CANON



PAIMPOL—ANCIENT ABBEY OF BEAUPORT

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



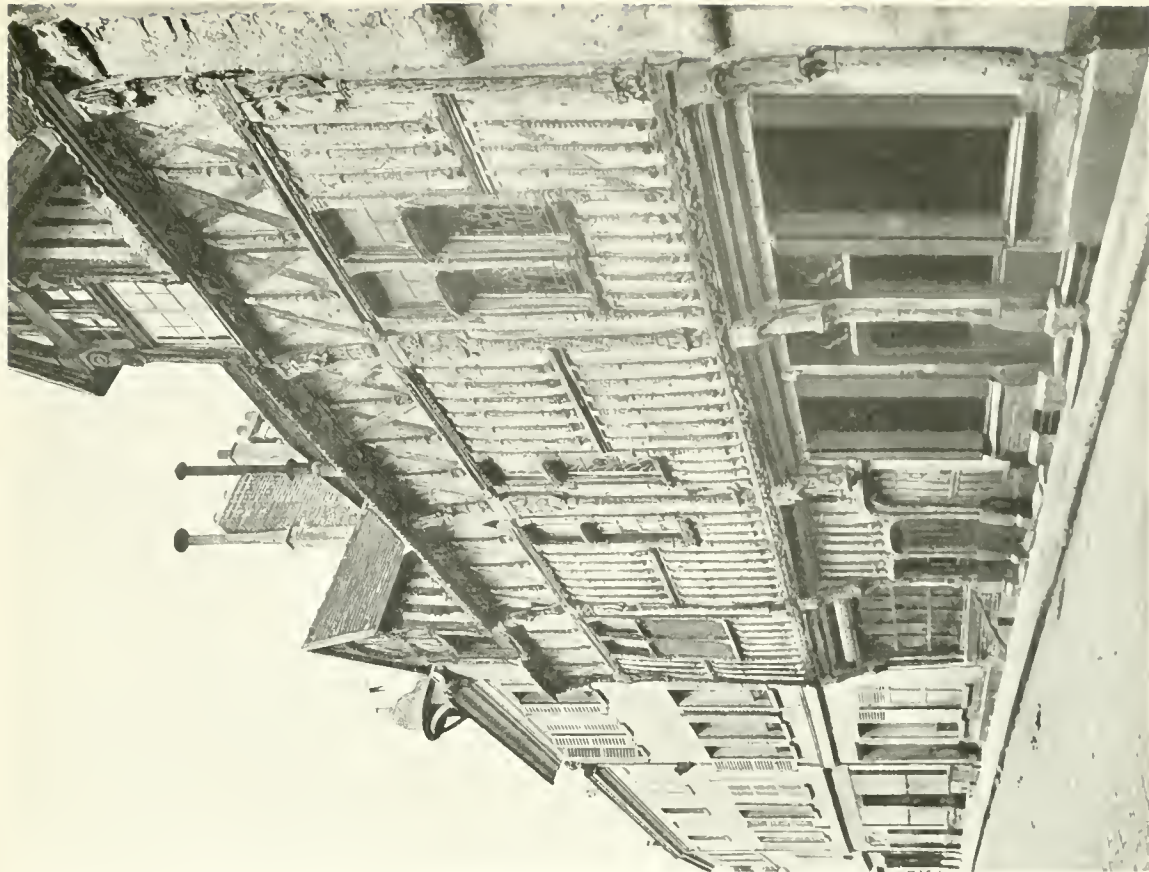
DOL—MAISONS DES PLAIDS, XV CENTURY



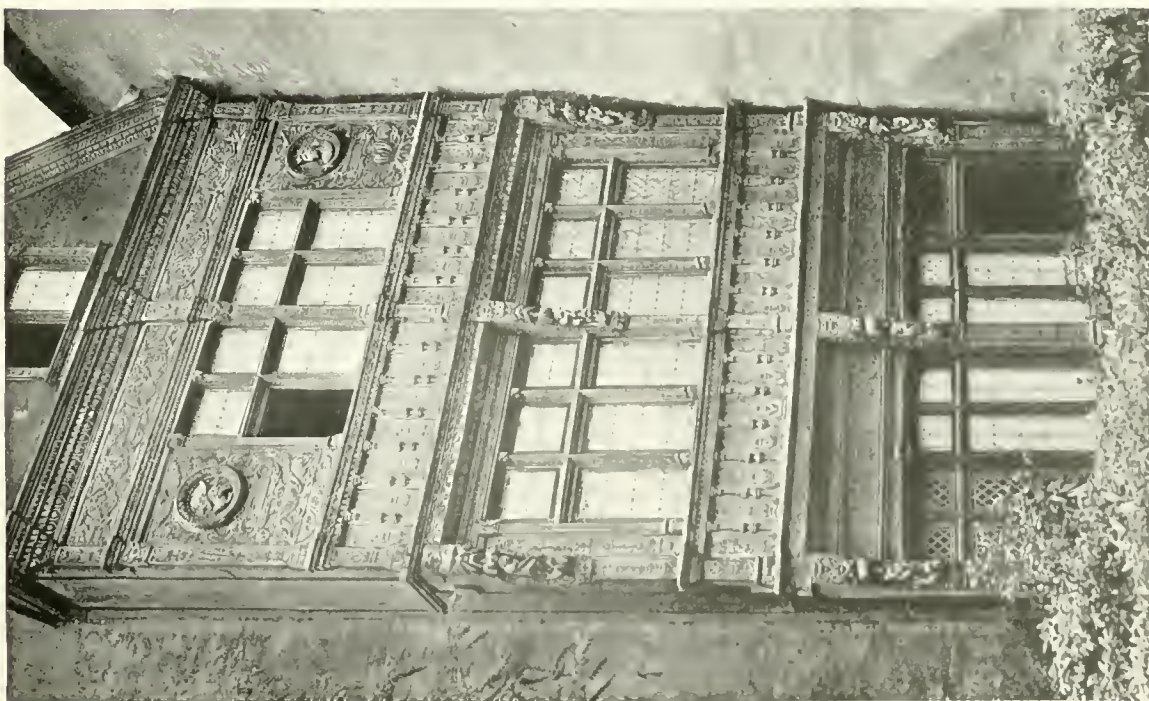
LAMBALLE—HOUSES OF THE XVI CENTURY



MONTOIRE—MAISON FAUBOURG SAINT OUSTRILE



GALLARDON — RUE 1 A GRANDE



ROUEN — HOUSE OF DIANA OF POITIERS



ABBEVILLE—OLD HOUSE



ANNOUVILLE—OLD HOUSE



TOURS—HOUSE RUE DU CYGNE



AVRANCHES—OLD BARRACKS



RAMBOUILLET—ENTRANCE TO NATIONAL FARM

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



LANGEAIS—THE HOUSE OF RABELAIS



VALENCE—THE CHATEAU DE BEAUREGARD

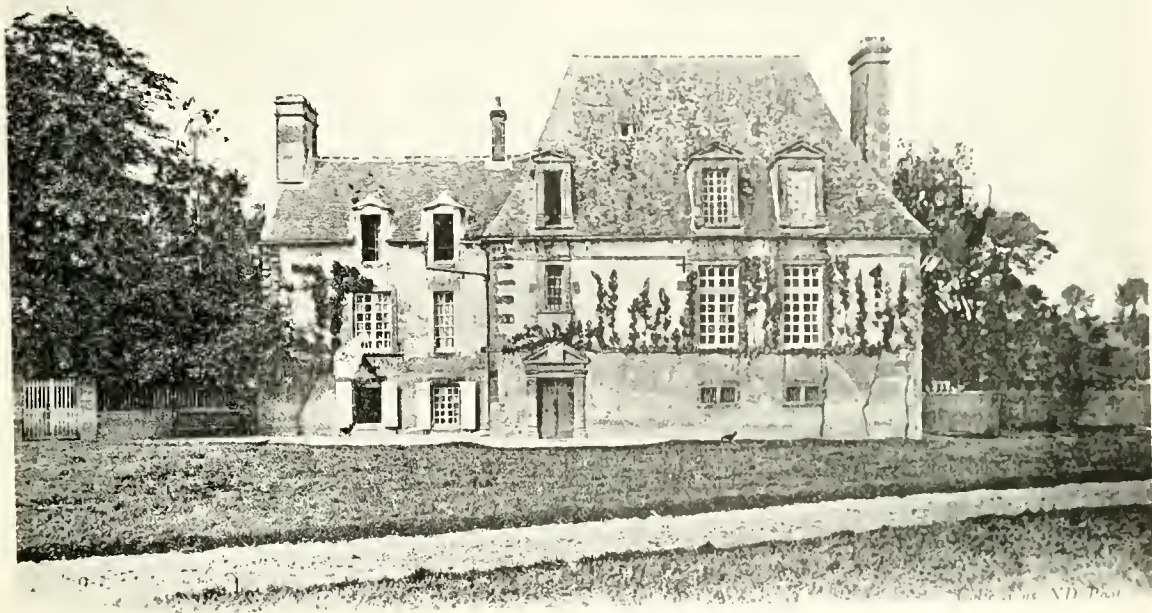


RIOM—HOUSE RUE DE MOZAC

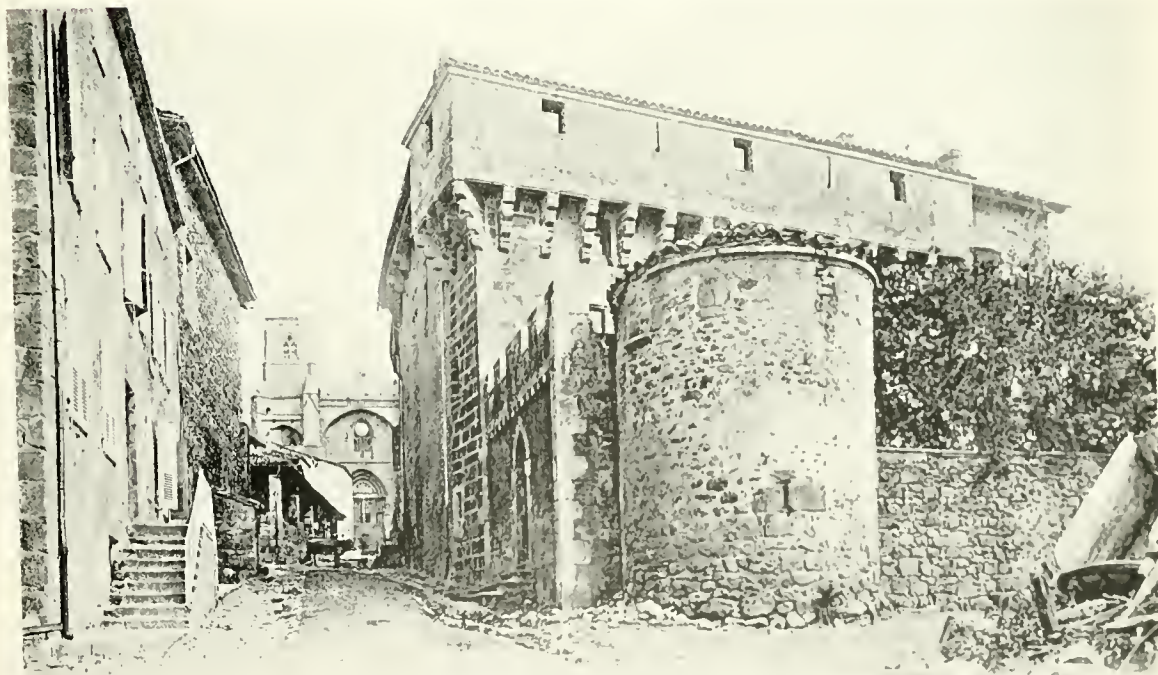


ROUEN—HOUSE, RUE DES ARPENTS





SAINT-PIERRE-SUR-DIVES—HOUSE OF THOMAS DUNOT, XVI CENTURY



LA CHAISE-DIEU—HOUSE OF THE XV CENTURY

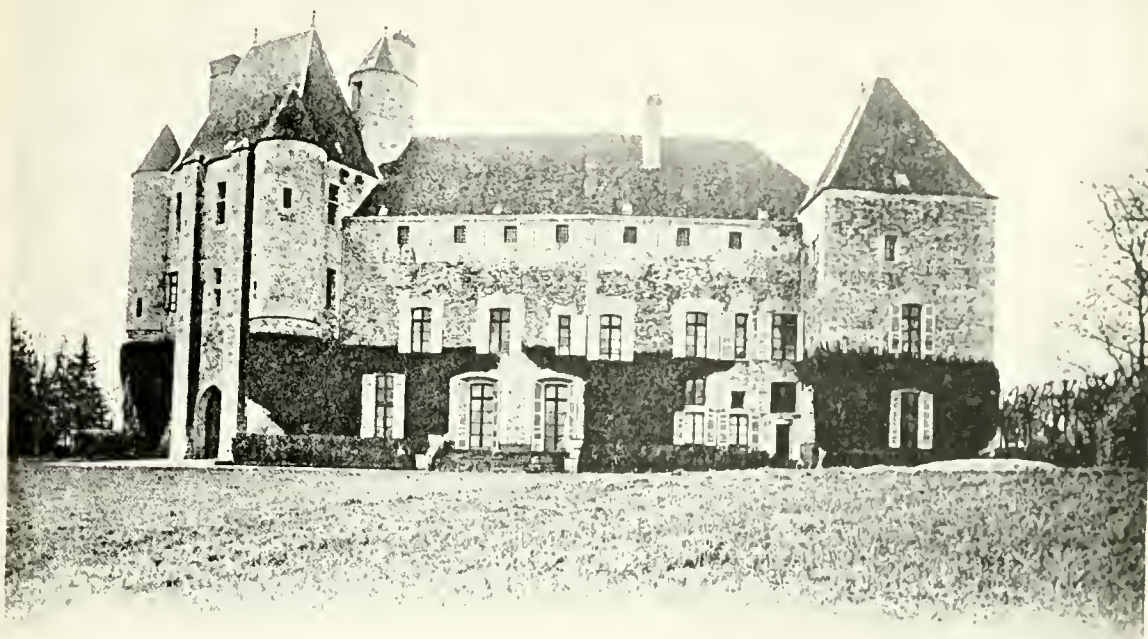


LISIEUX—CHATEAU BREUIL-EN-ANGE



HUELGOAT, THE COURT OF CHATEAU DU RUSQUE





AUNEAU—THE CHATEAU—NORTH VIEW



CHATEAU DE FOUGERES—COURT VIEW



CHATELDON—THE CHATEAU



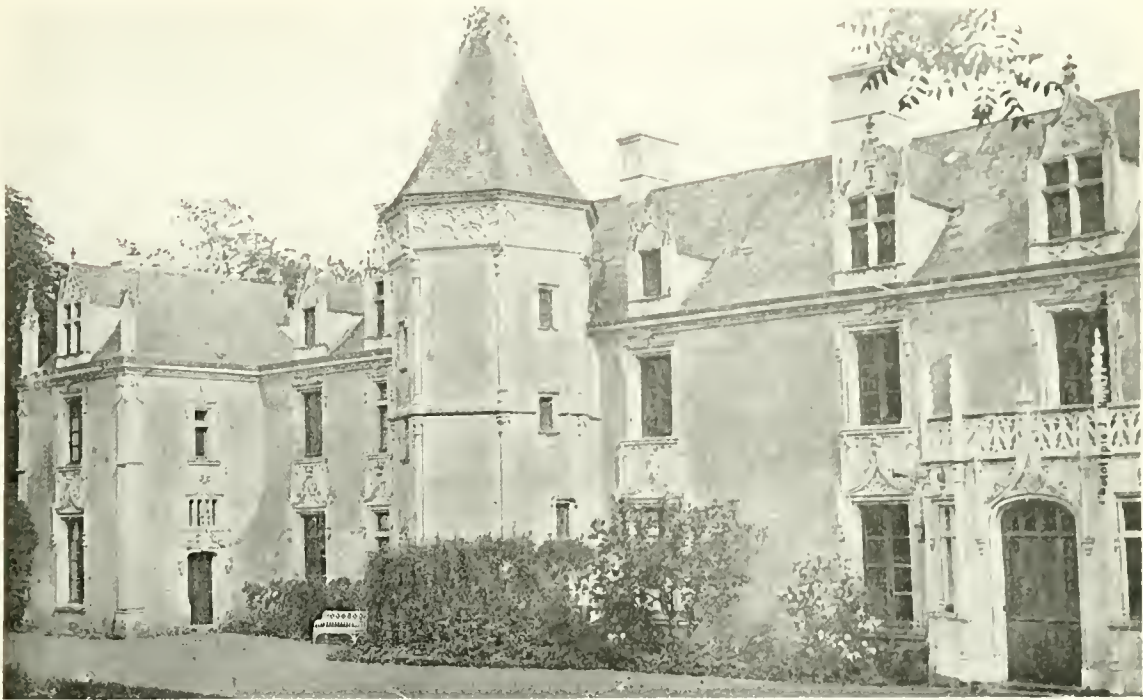
CHATEAU CHASTILAVA
Photo by Edward B. Stratton, Boston



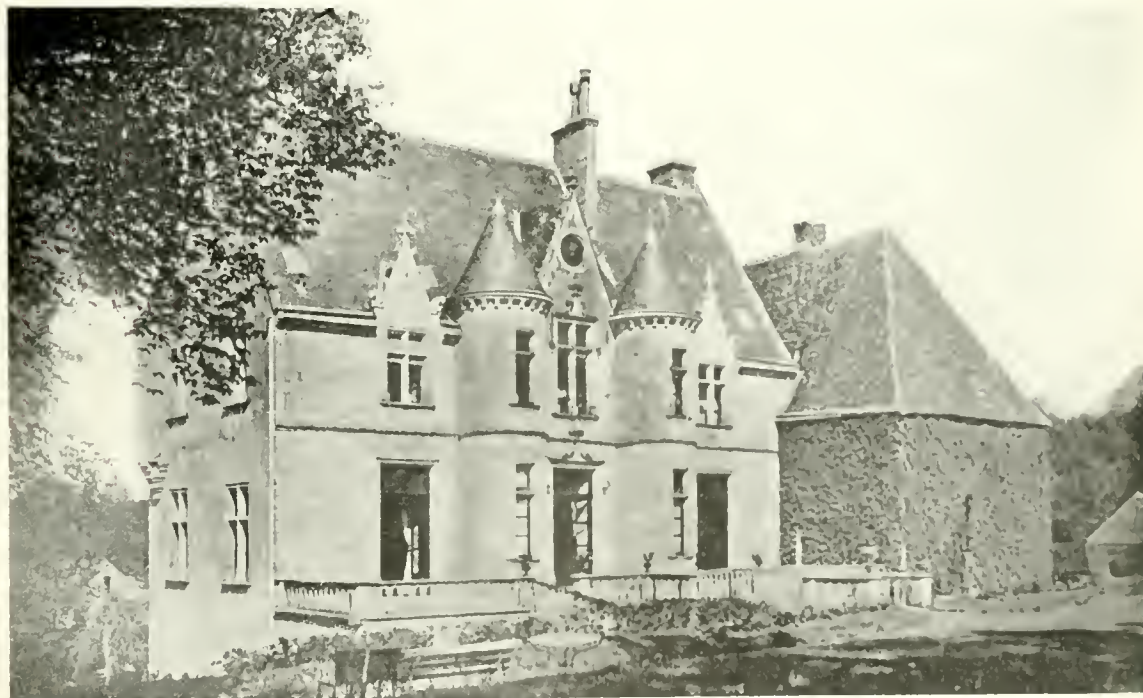
LOIR-ET-CHER—CHATEAU DE MOUSSEAUX



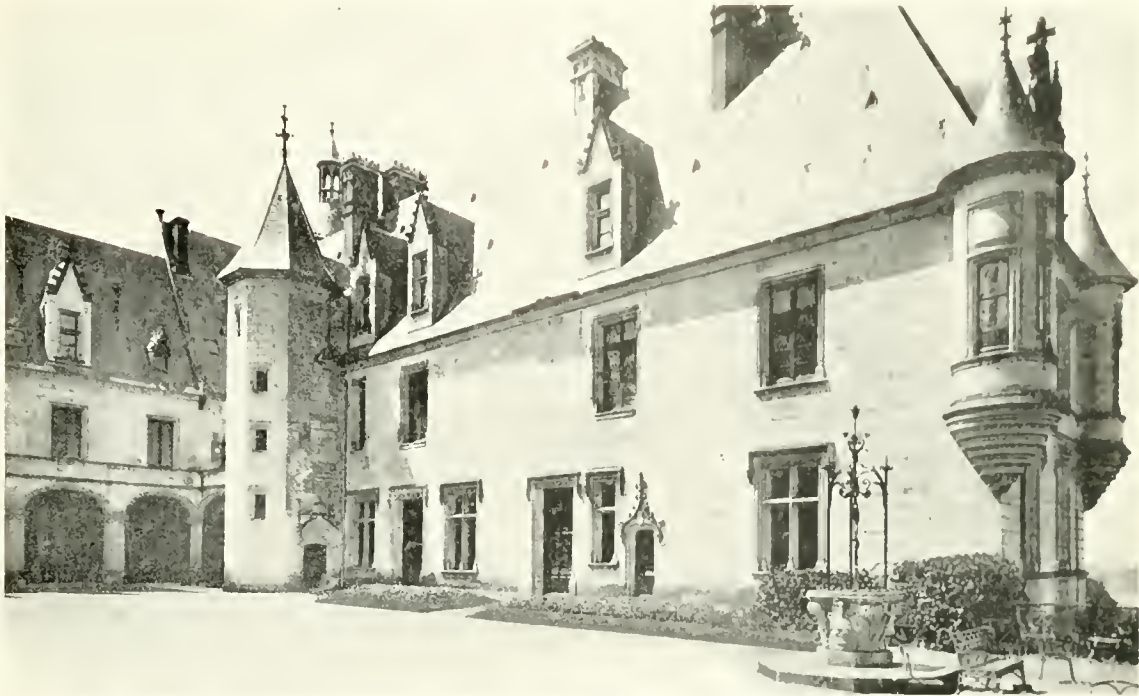
SAINT-JAMES—CHATEAU DE PALUELLE—XVI CENTURY



SARTHE—CHATEAU DE LA FLOTTE



CHATEAU DE COURTANGIS, NEAR LAMNAY



CHAUMONT—INTERIOR COURT VIEW OF THE CHATEAU



NEAR AMBOISE—MANOIR D'ARISÉ



CHATEAU DE CAVIGNY—XVI CENTURY



SAINT-TOL-DE-I.EON—HOUSE OF THE XVI CENTURY



LE-BREUIL EN AUGE—CHATEAU, XVI CENTURY



LISIEUX—THE CHATEAU HERMIVAL—XVI CENTURY



GENNES (BRITTANY) THE CHATEAU DE LA MOTTE



ENVIRONS OF BAYEUX—RUINS OF THE CHATEAU D'ARGOUZES



À CÔTES-DU-NORD—CHATEAU DE LA MOGLAIS



VAUBUIN—PAVILLON HENRY IV



CHAMPIGNÉ—CHATEAU DE LA HAMONIERE



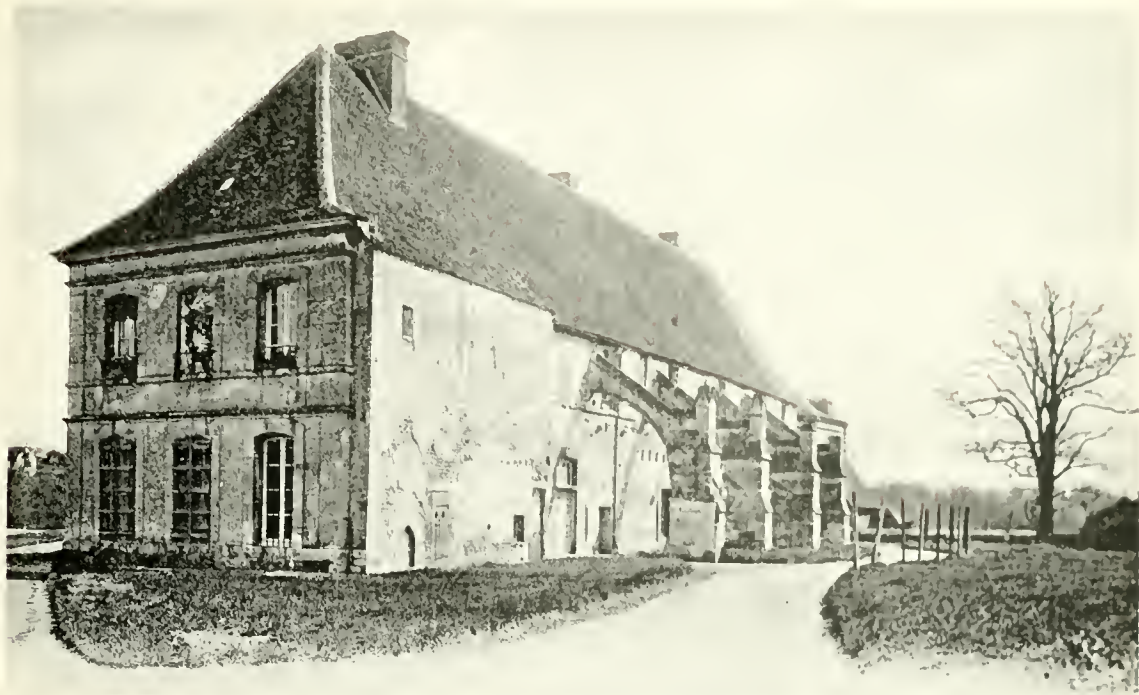
ENVIRONS OF COMPIÈGNE—CHATEAU DE PLESSIS-BRION



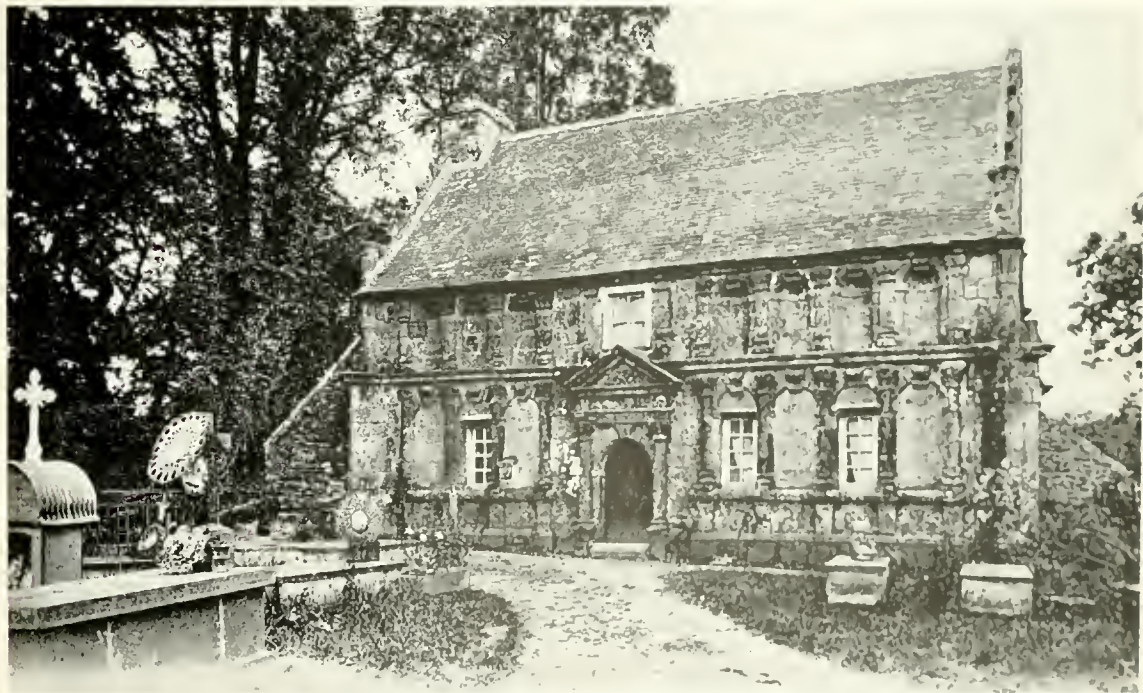
CHATEAU DE MORVILLE



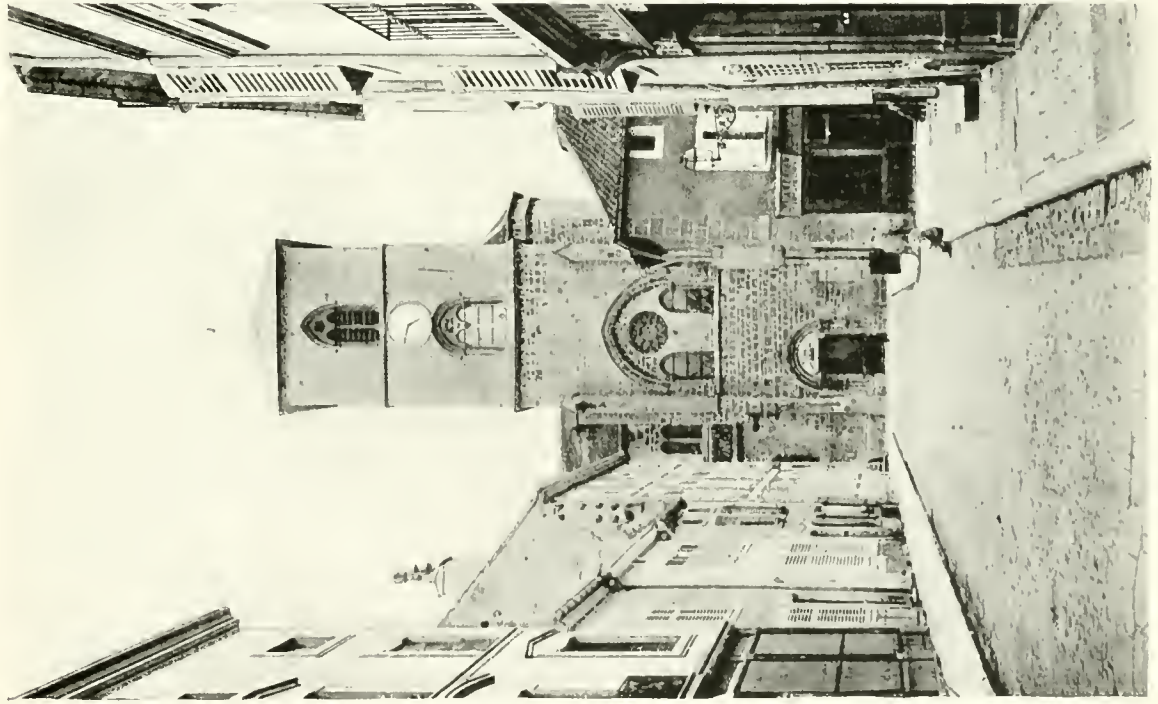
GACÉ CHATEAU WEST VIEW



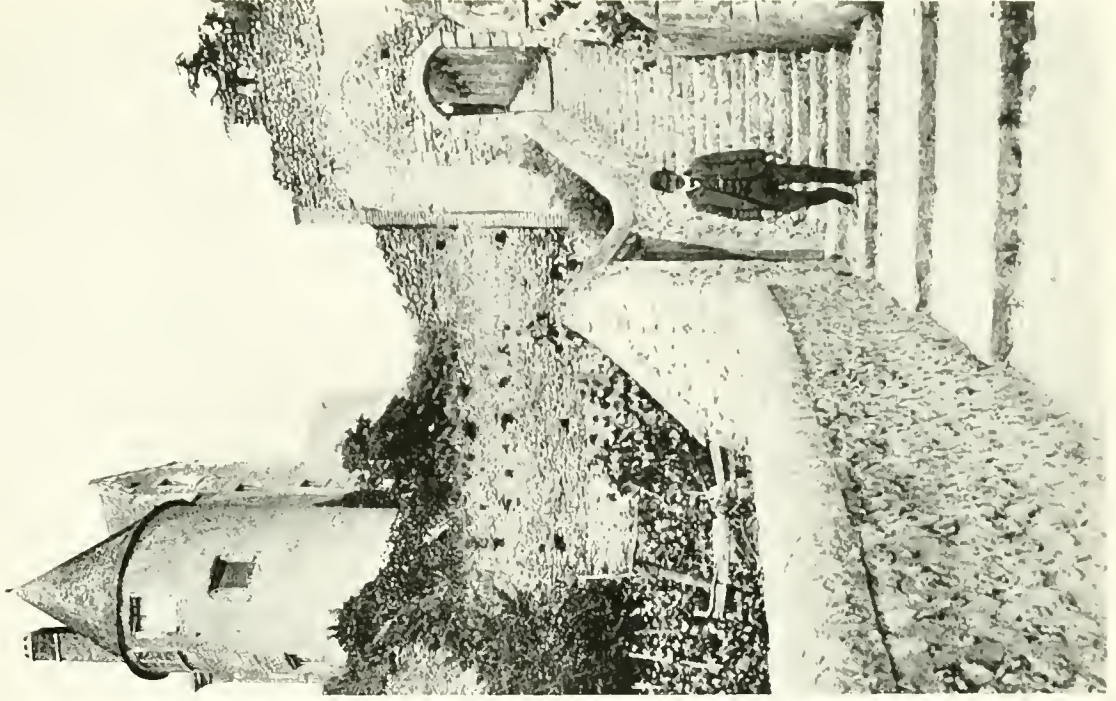
CONCHES—ANCIENT ABBEY OF THE BENEDICTINS



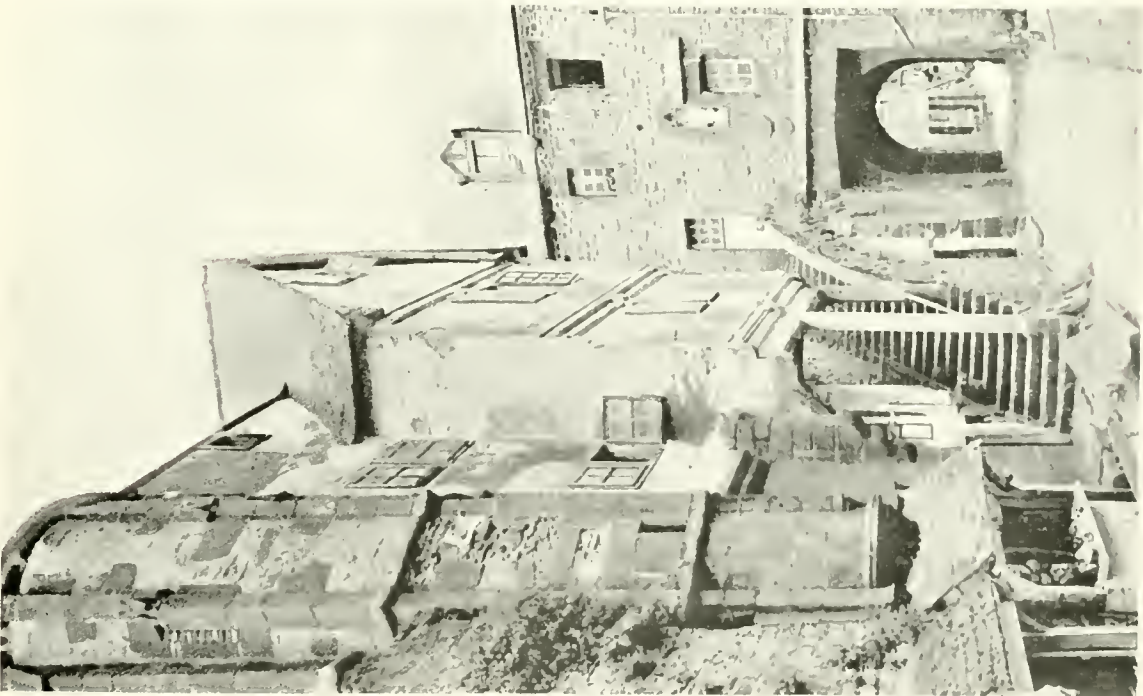
PENCRAN MORGUE OF THE XVI CENTURY



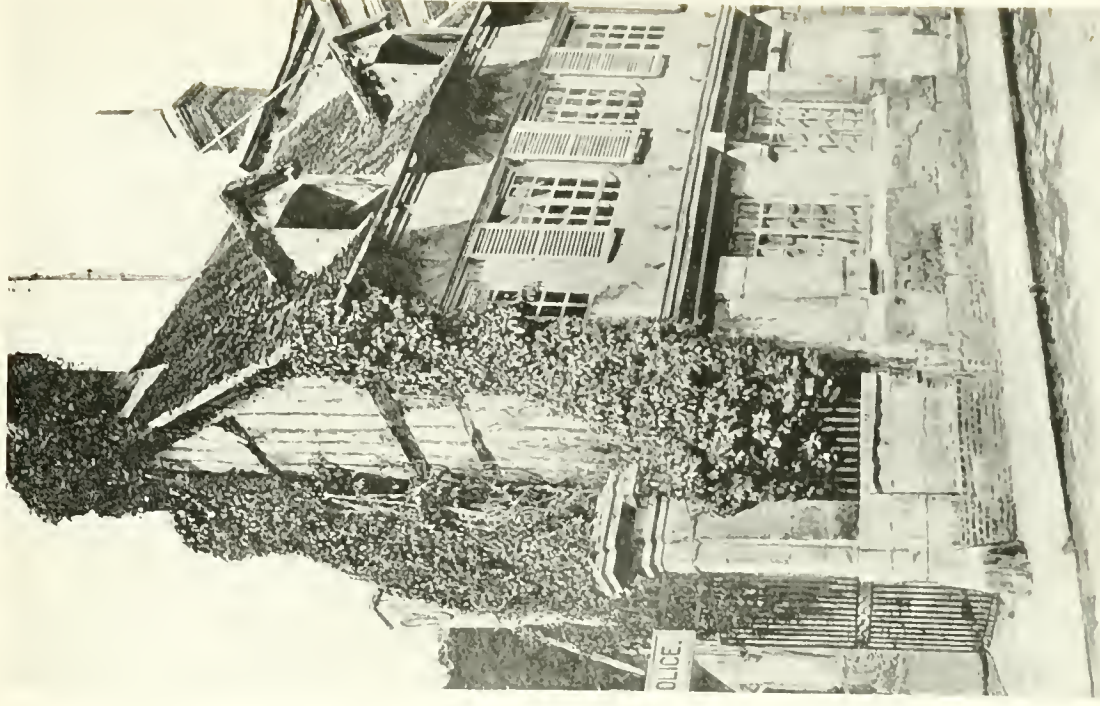
NEUFCHATEAU—STREET AND CHURCH OF SAINT-CHRISTOPHE



LUYNES—THE CHATEAU



MONT-SAINT-MICHEL STREET IN THE TOWN



LOUVIERS OLD HOUSE IN RUE HOTEL DE VILLE





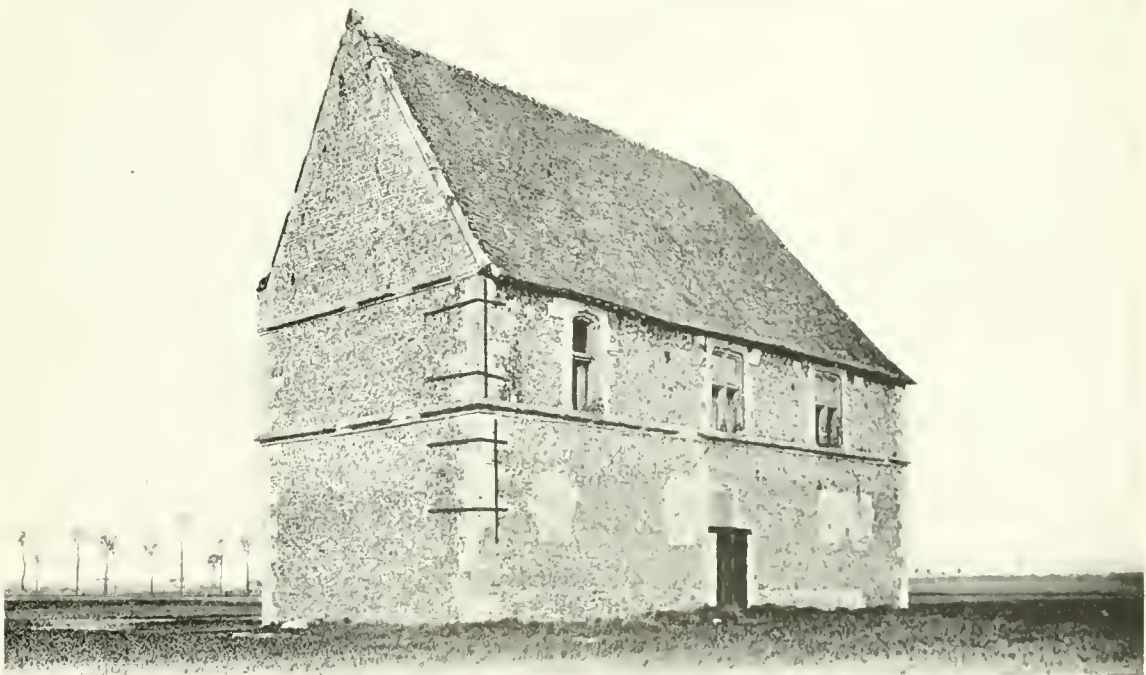
STE. ANDRESSE—NORMANDY—MANOIR DE VITAINVAL



ORLEANS—HOUSE OF AGNES SOREL



CLUNY—ANCIENT ABBEY



EVREUX RUINS OF AN OLD MANOR



LISIEUX—CHATEAU DE BOUTTEMONT



MONT-SAINTE-MICHEL



MONTMAIN NEAR ROUEN—VILLAGE CHURCH



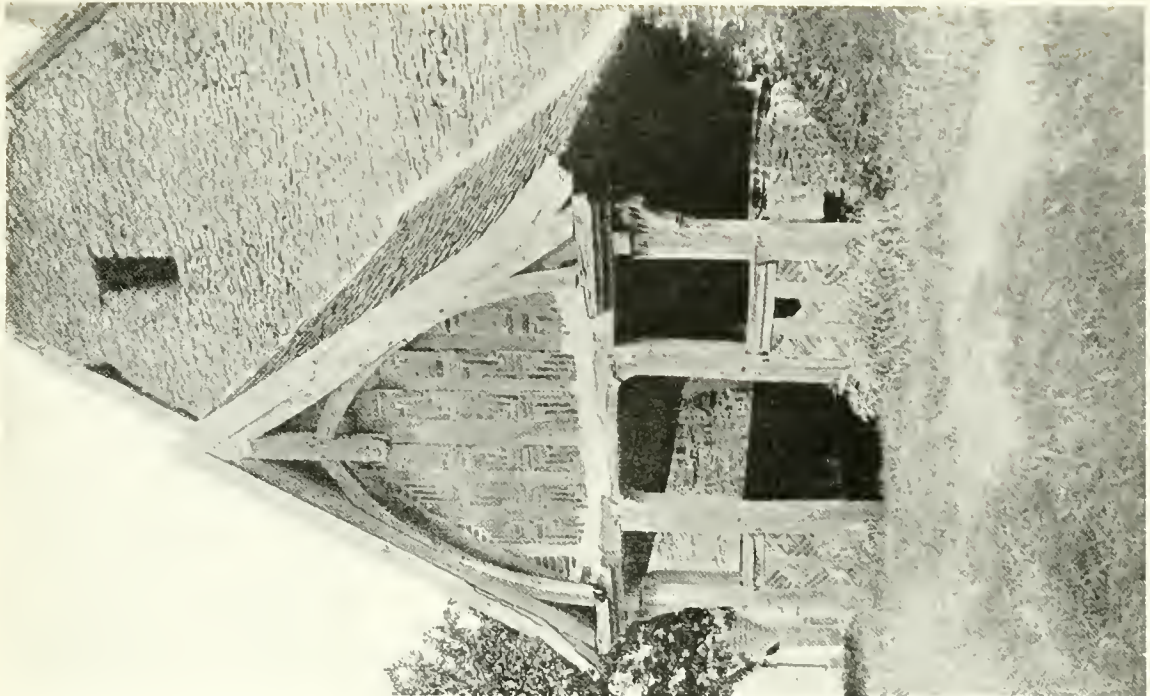
SAINT PIERRE DE MANNEVILLE NEAR ROUEN



MORGNY NEAR ROUEN



NOTRE DAME DU THIL. NEAR BEAUVAIS—CHURCH OF SAINT LUCIEN

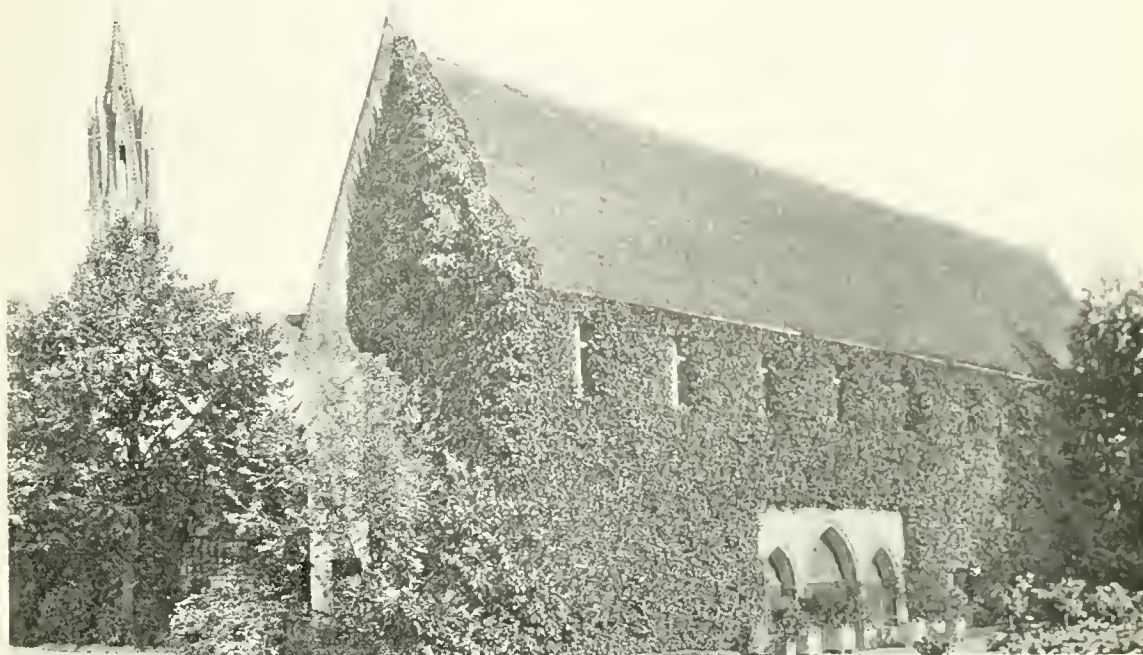


BEUVREIL (NORMANDY) PORCH OF CHURCH



HONFLEUR—THE MARKET PLACE

Photograph by Edward B. Stratton, Boston



SENLIS—THE PRIORY SAINT MAURICE BUILT BY HENRY IV



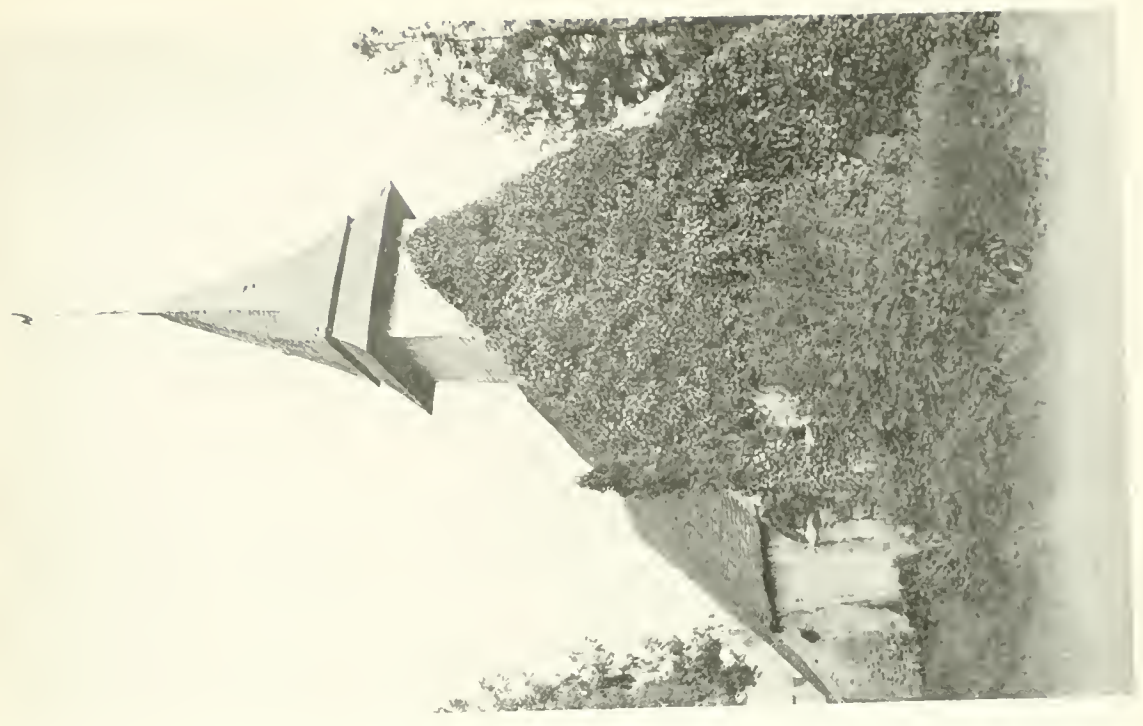
SAINT ALBAN



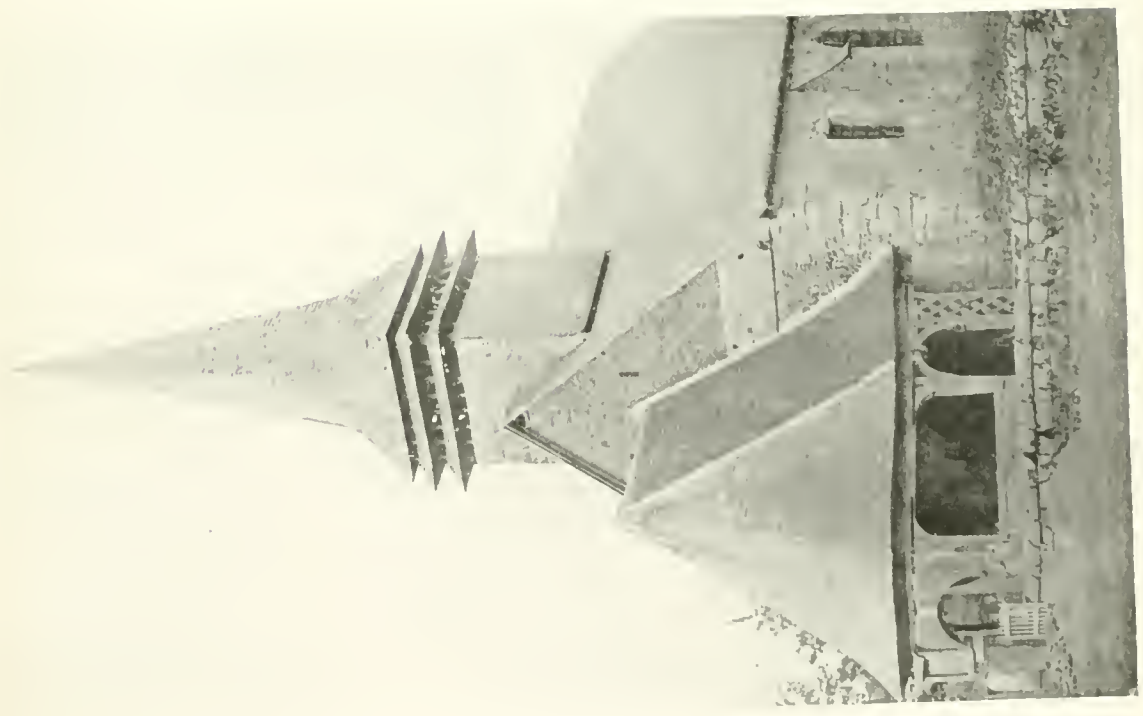
SAINT-NICOLAS DE BLIQUETUIT



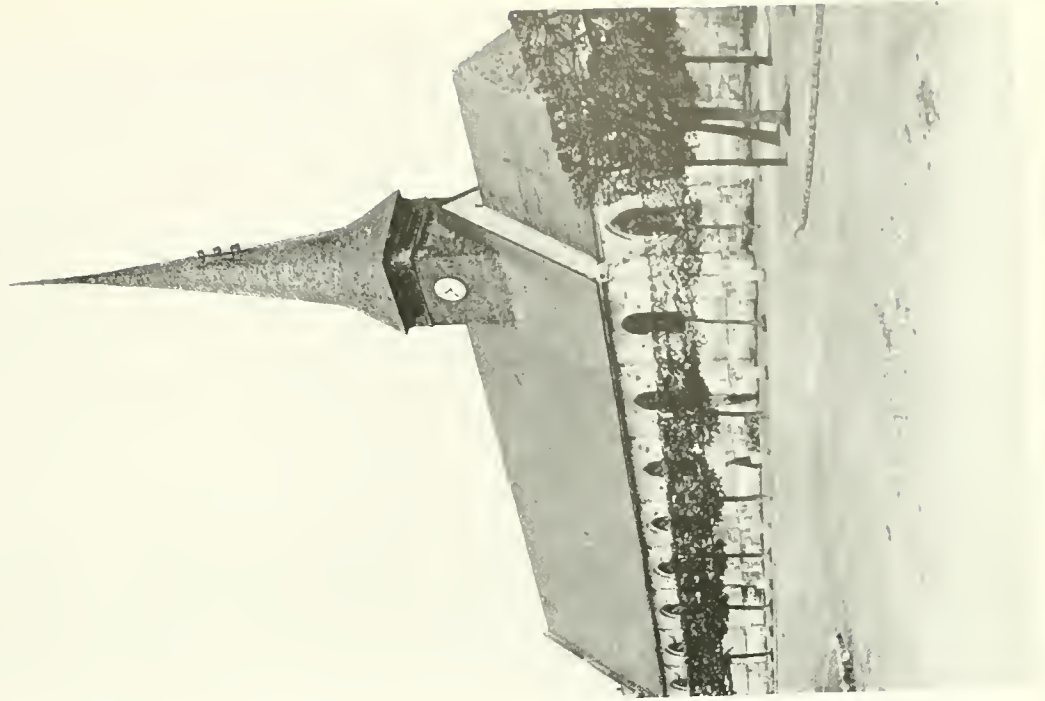
CLUNY. ANCIENT ABBEY



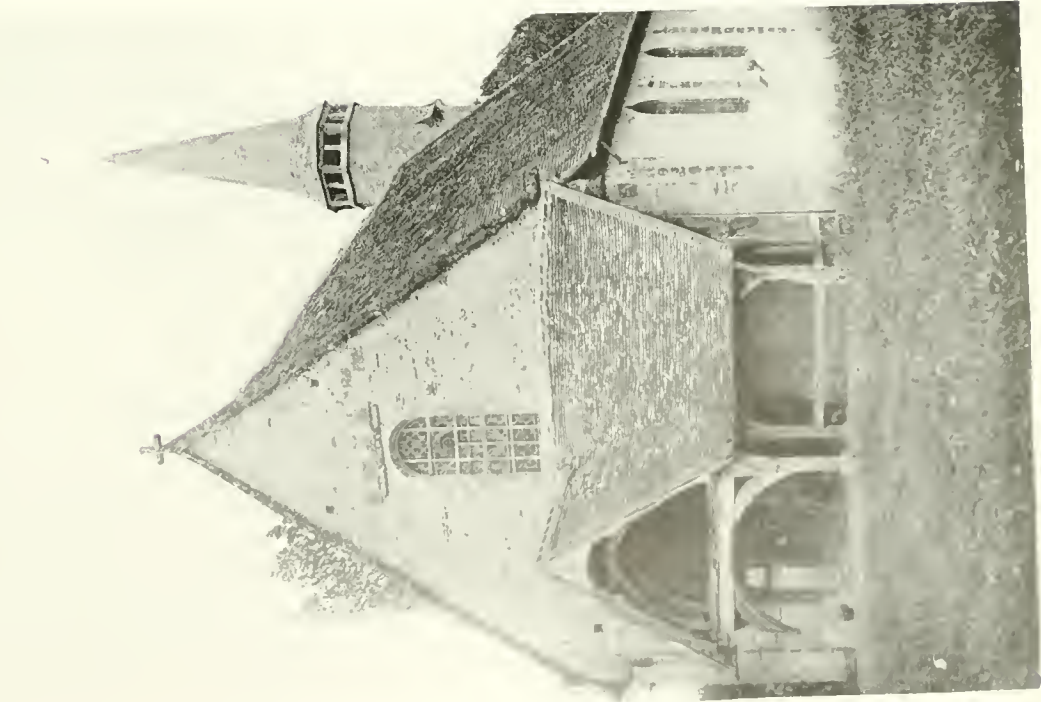
PONT-LEVEQUE. CHURCH OF SAINT-MÉLAINE.



LA VIEUX-RUE. NEAR ROUEN



PETIT-QUEVILLY, CHURCH



LISIEUX—CHURCH OF OUILLY-LE-VICOMTE, X CENTURY



DROUE—CHURCH OF THE XI CENTURY

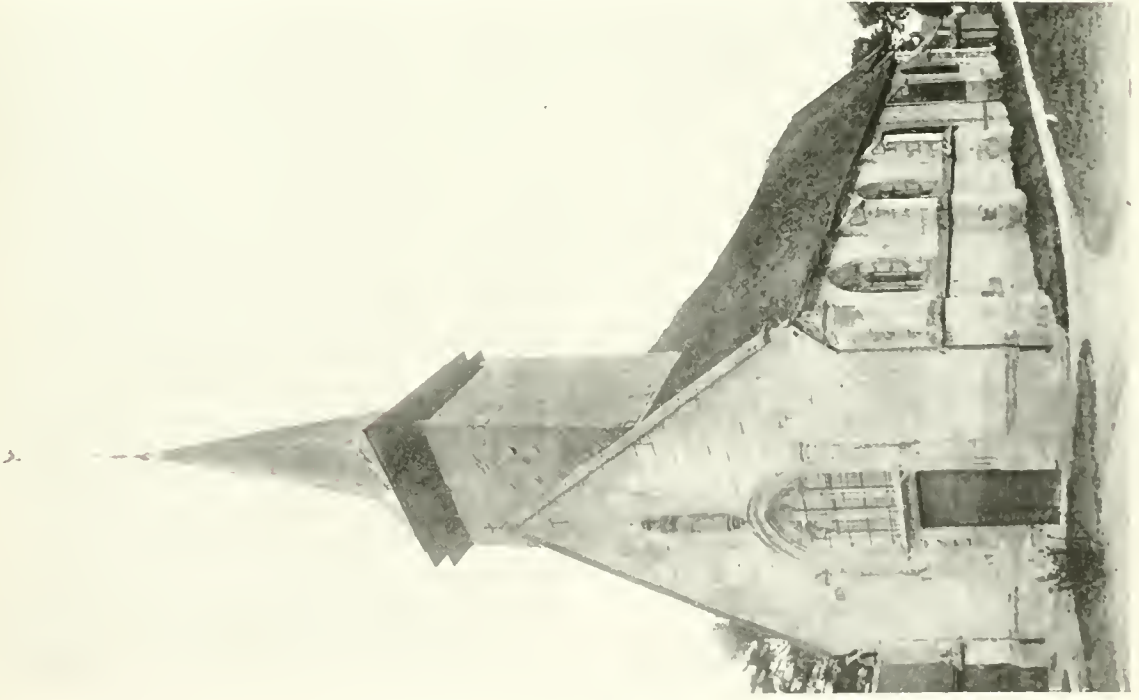


SAINT-MARTIN DE LA LIEUE—X CENTURY





BOSC-GUERARD-SAINTE-ADRIEN NEAR ROUEN



CHURCH AT NIVILLERS



OULLY-LE-VICOMTE, CHURCH OF THE XIII CENTURY



IZÉ, BRITTANY, TOWN HALL

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



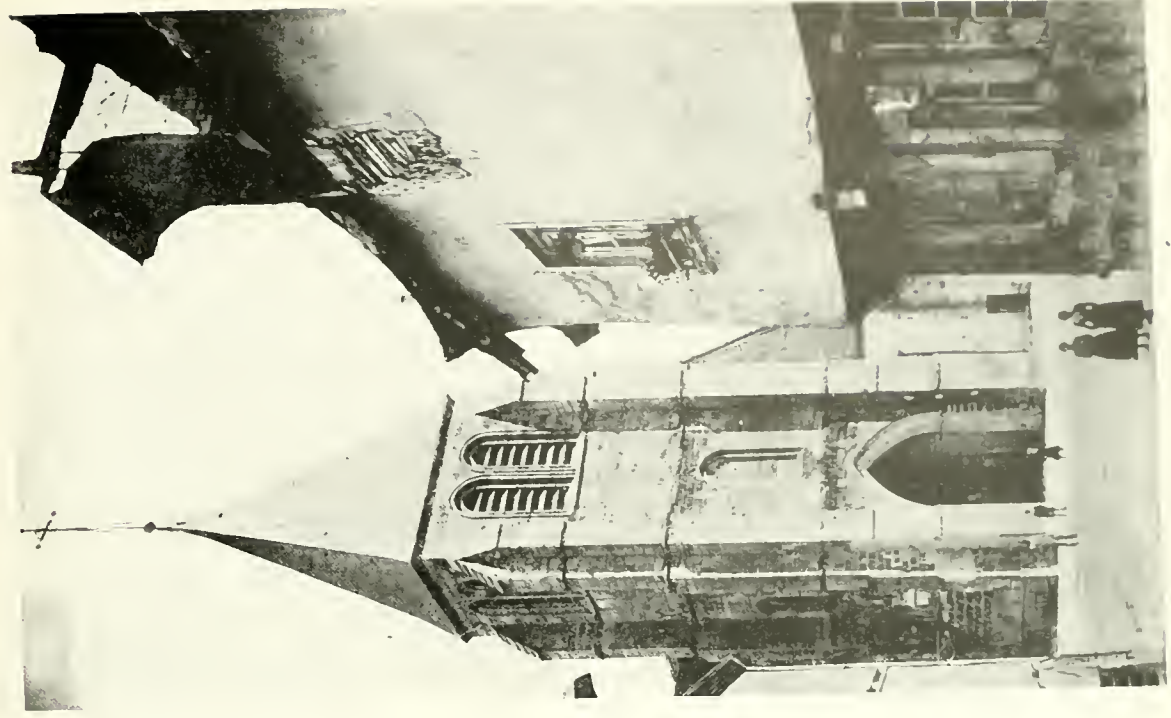
CHILLON—COURT AND STAIRS OF HONOR

Photograph by Walter H. Thomas, Philadelphia

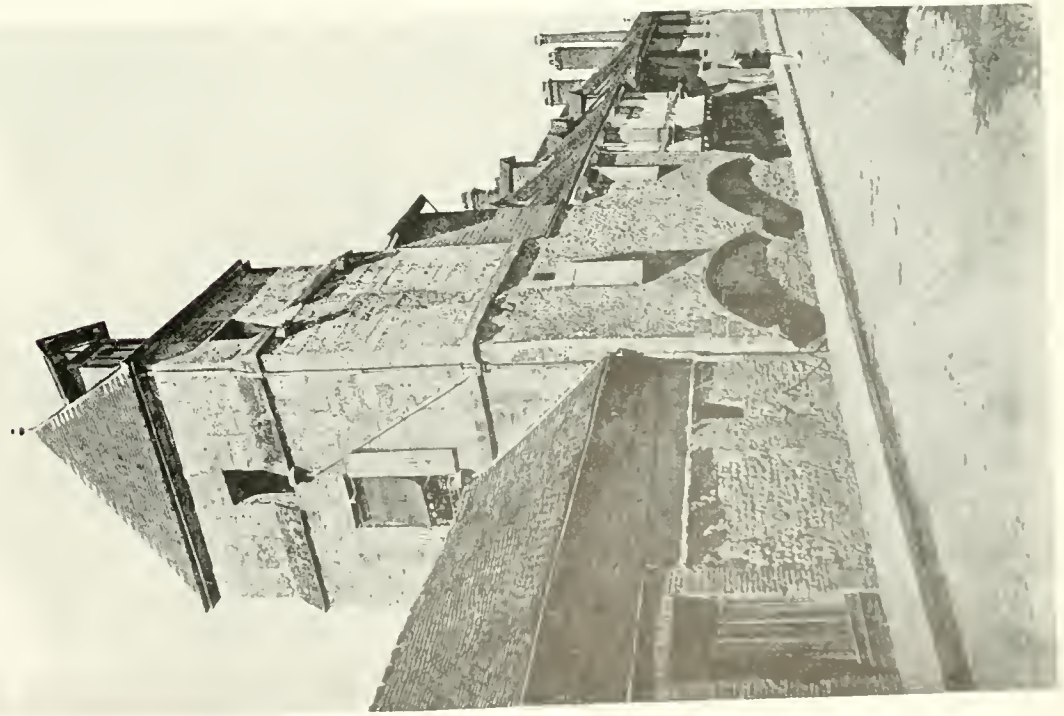


ETRETAT, NORMANDY

Photograph by Walter H. Thomas, Philadelphia



VIERZON—PLACE D'ÉGLISE



LISIEUX—TOWER OF THE XIV CENTURY

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



HONFLEUR—THE CHURCH OF SAINT-CATHERINE

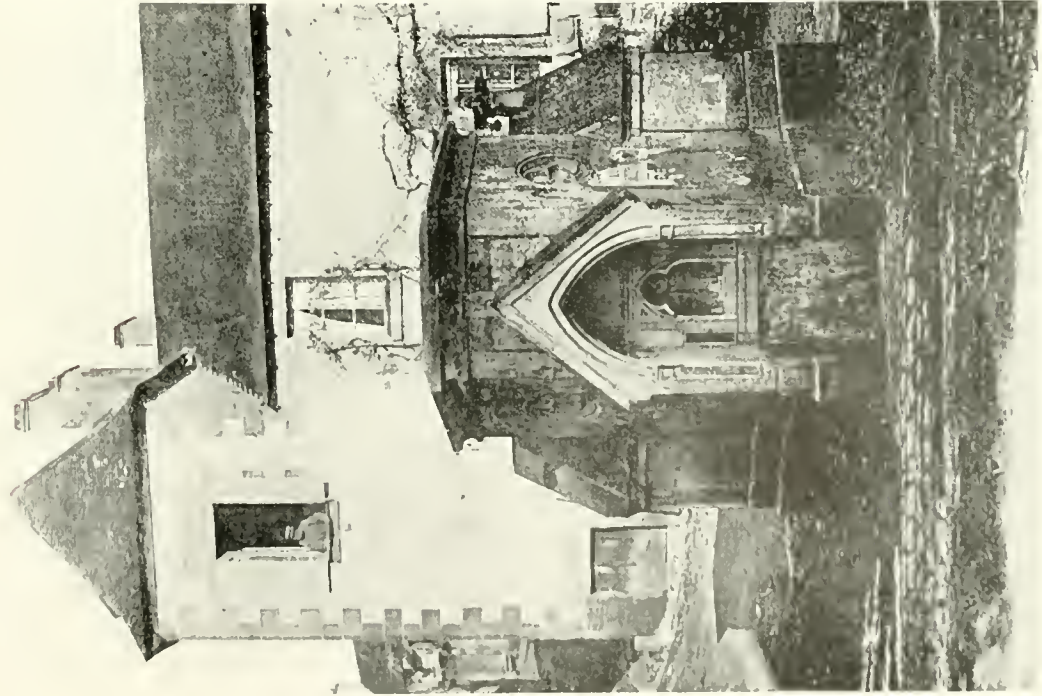
Photograph by Walter H. Thomas, Philadelphia



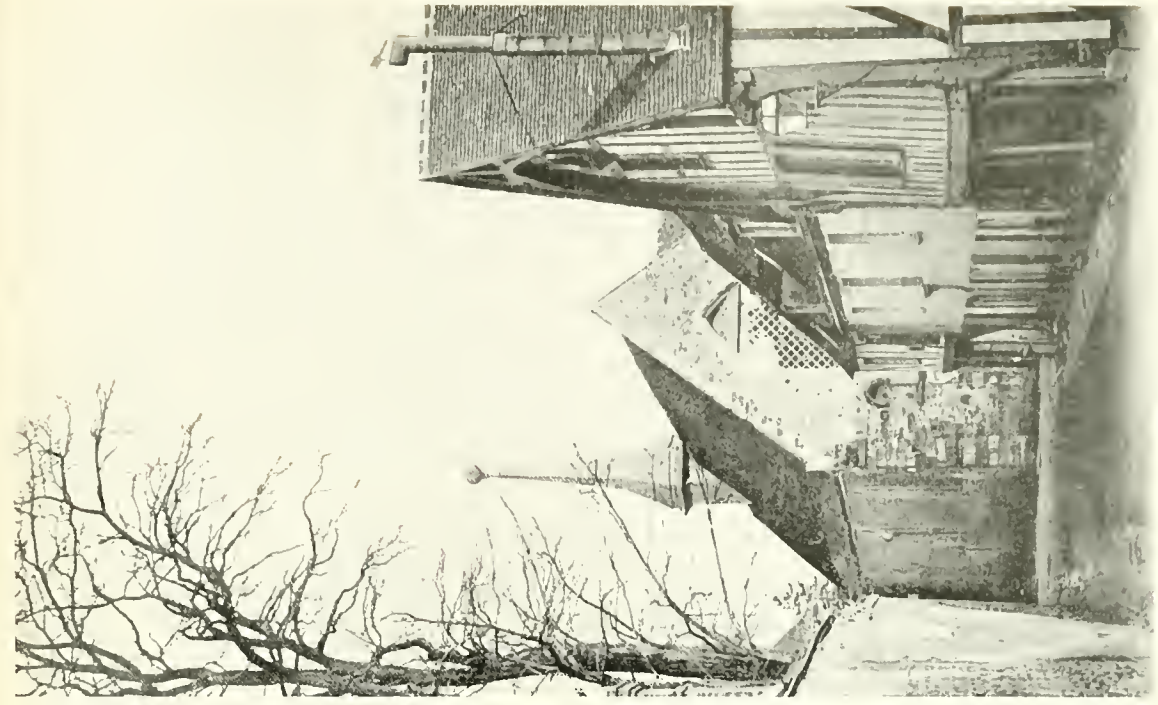
ENVIRONS OF GAUBEBC, CHURCH OF SAINT-NICOLAS

Photograph by Walter H. Thomas, Philadelphia





LA CHATRE—LA GRAND-FONT



VERNEUIL—OLD CHURCH, RUE DES MARRONIERS

Photos by Walter H. Thomas, Philadelphia



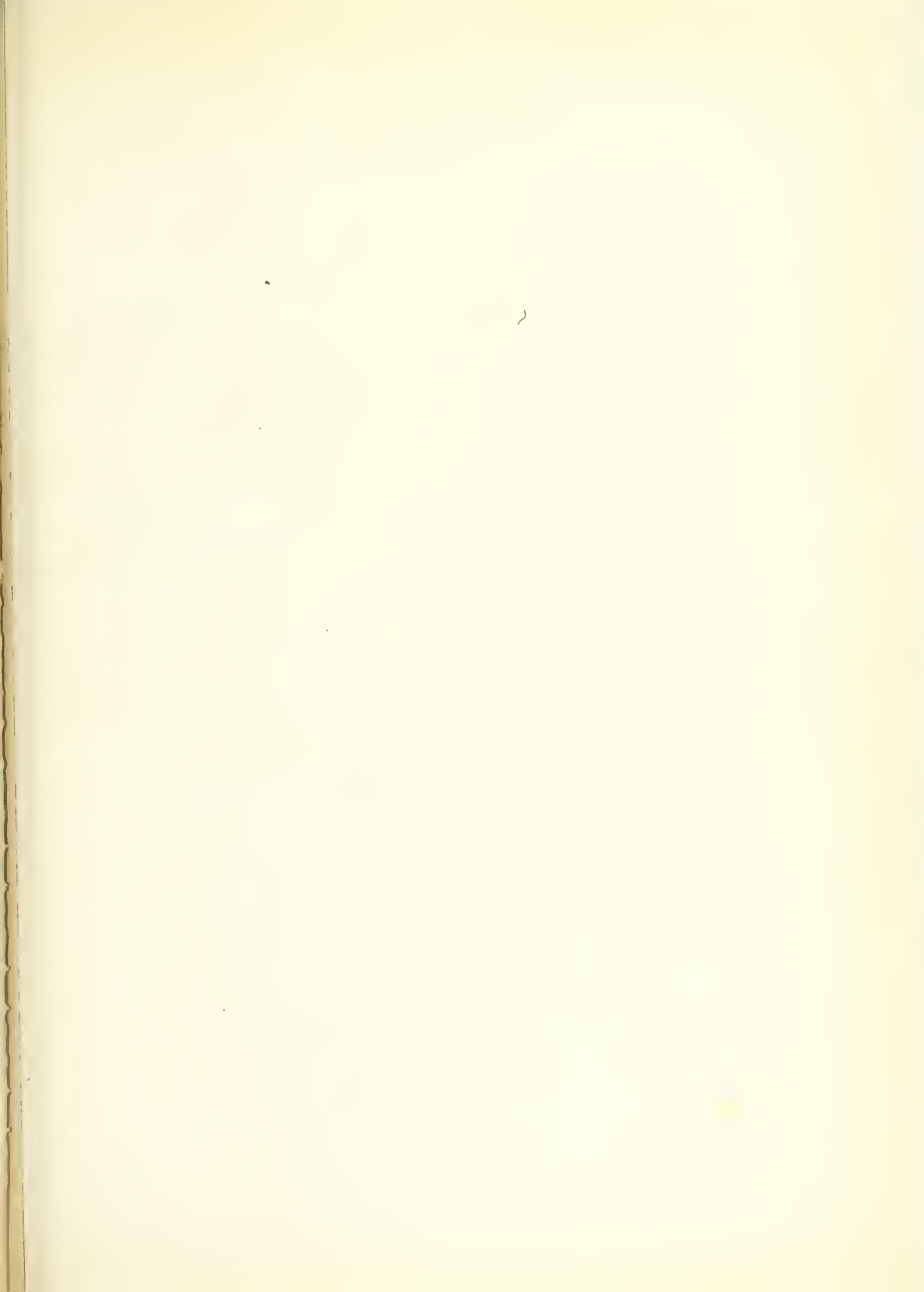
NOHANT-VIC NEAR LA CHATRE

Photograph by Walter H. Thomas, Philadelphia



ENVIRONS OF LOUVIERS, THE CHURCH OF PINTERVILLE

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